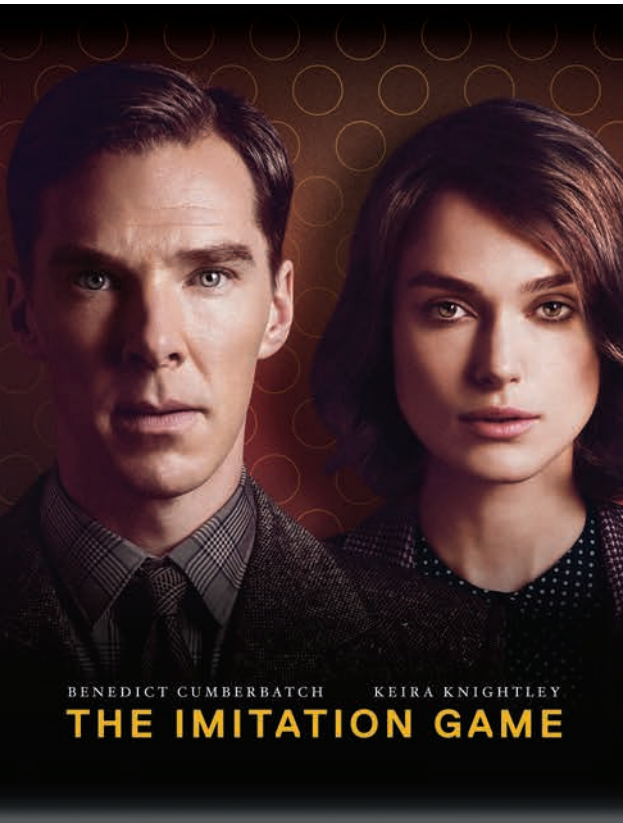


THE **CANNES** **DAILY** No 6 MAY 18, 2015

Hollywood REPORTER

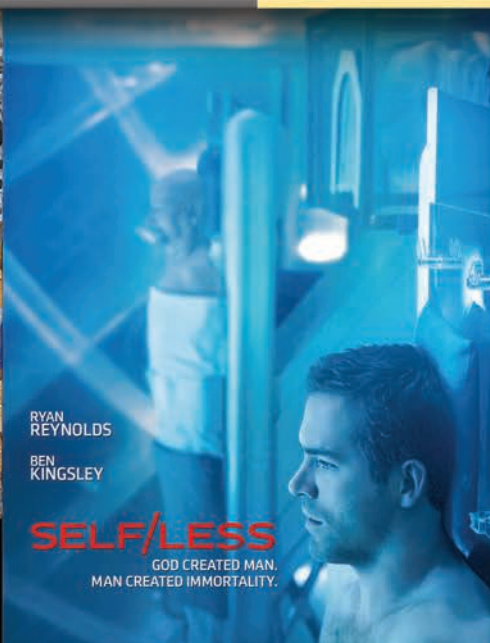
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THE *Hollywood* REPORTER

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Do Cannes Boos Really Matter?

By Alex Ritman

So the hot title you spent a sizable portion of your acquisitions budget on before Cannes even began has just been torn to shreds in its first Palais press screening, with the boos still echoing loudly around the Croisette. What's next?

Don't despair, as it might not necessarily be all bad. After all, *Taxi Driver* famously took a beating in front of the Cannes crowds in 1976, and was booed when it won the Palme d'Or.

"The Cannes audience isn't really representative of a general audience," says David Kosse, the Film4 head who previously was Universal Pictures international president, and before that led U.K. distributor Momentum. "It's a bubble environment where expectations are a certain way."

Cannes critics are notoriously harsher than most. "The main bad boys are the French," says Sean O'Kelly of U.K. sales and distribution banner Carnaby International, who says he was working with *The Pianist* back in 2002 but wasn't in town to celebrate the Palme d'Or win, his bosses having decided to scale back on spending because of initial feedback that "people didn't like it."

Sometimes those who race to attack a film straight out of

CONTINUED ON PAGE 2

Cate Blanchett arrives for the premiere of her film *Carol* at the Palais.

CATE
EXPECTATIONS

Tom Ford's *Nocturnal Animals* Sells Worldwide to Universal, Focus

Sources peg the price at \$20 million for the fashion designer turned auteur's sophomore outing, with Amy Adams and Jake Gyllenhaal in talks to star By Pamela McClintock and Tatiana Siegel

Tom Ford's second directorial outing, *Nocturnal Animals*, has quickly landed a worldwide home with Universal and Focus after the fashion designer personally outlined his vision for the project to buyers gathered in Cannes.

Sources peg the price at \$20 million, which would mark the largest sale of this year's festival. Universal will handle international while Focus will release the film in the U.S.

Amy Adams and Jake Gyllenhaal are circling to star in the film, a thriller that marks Ford's follow-up to *A Single Man* (2009). Adams is in talks, while sources say Gyllenhaal is attached to star as the male lead.



Ford

Nocturnal Animals is based on Austin Wright's book *Tony and Susan*. Ford wrote the script for the postmodern noir thriller.

Wright's book was initially published in 1993 and tells of a woman named Susan who receives a book manuscript from her ex-husband, a man whom she left 20 years earlier, asking for her opinion.

The book then tracks two stories: the story in the novel, titled *Nocturnal Animals*, which tells of a man whose family vacation turns violent and deadly; and the story of Susan, who finds herself recalling her first marriage and confronting some dark truths about herself. **THR**

THE HOLLYWOOD REPORTER 1

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THR HEAT INDEX



TODD HAYNES

After weak reviews for *Gus Van Sant*'s latest, his fellow Portland-based director keeps American hopes for a Palme d'Or alive, drawing rave reviews and early Oscar buzz for his lesbian drama *Carol*. and Cate Blanchett's performance in the film.



PARIS HILTON

The socialite debuted her single and music video "High Off My Love" in Cannes on Friday. But neither the shirtless men nor the Hilton look-a-likes in the video seems to have drawn much buzz.

KNOW YOUR DEALMAKER



NICOLAS CHARTIER
VOLTAGE PICTURES CEO

The company has made a splash in Cannes, unveiling plans for giant lizard film *Colossal*, starring *Anne Hathaway*, and an action comedy with *Bruce Willis*. Just before Cannes, Chartier hired former IM Global president *Jonathan Decker* as president and COO and *John Freme* as president of sales and distribution.

MEANWHILE, IN THE REAL WORLD ...

- **Jude Law** will play the first American pope in Paolo Sorrentino's first-ever television series *The Young Pope* as HBO boarded the project from Sky and France's CanalPlus.
- A biography by **Mark Harris** of late film and Broadway director **Mike Nichols** is in the works with the consent of his widow, ABC News anchor **Diane Sawyer**.
- U.S. special forces killed senior ISIS leader **Abu Sayyaf** in Syria and captured his wife.

Tres Bien! Dealmakers Cheery as Market Ticks Up After Lean Years

By Scott Roxborough

Cannes this year has something for (almost) everyone.

In the market, there's been a strong mix of big commercial projects with smaller, cast-driven speciality films. In the festival lineup, a broad selection of critical favorites promise art house crossover success.

While there have been few bidding wars since the festival began, distributors and sellers have reported steady business up and down the Croisette. "I don't know if it has something to do with the sunshine or not, but I haven't heard much moaning this year," said **David Garrett**, CEO of Mister Smith Entertainment. "Everyone seems in an upbeat mood."

Compared to the lean years of the past few Cannes, this market offered up several big commercial projects for presales, including Block Entertainment's R-rated comedy *Bad Moms*, starring **Leslie Mann**; EuropaCorp's sci-fi epic *Valerian*, which **Luc Besson** is directing and with **Dane DeHaan** and **Cara Delevingne** starring, and Sierra/Affinity's spy thriller *The*

Coldest City, featuring *Mad Max: Fury Road* star **Charlize Theron**.

"There are a few big commercial titles that everyone is chasing, films that have obvious theatrical potential," said **Benamina Mirnik-Voges**, head of acquisitions at German distributor Universum. "What no one wants are the midrange films, sometimes with strong casts, where you can't be sure they will work in the theaters."

There also were a number of choice picks on the speciality spectrum, such as Content Media's biopic *Callas*, with **Noomi Rapace** as the late opera great, among the hottest quality titles on offer.

"The response [to *Callas*] has been overwhelming,

we've sold three or four major European territories, it was absolutely what we hoped for," said Content Media President **Jamie Carmichael**. "What we've found is that these independent distributors, who are competing with the big Marvel movies and similar, are drawn to films that are either exceptionally original or have some kind of individual IP — like *Callas* — that give instant recognition." **THR**

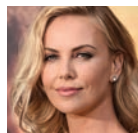
And the Midmarket Winners Are ...



BAD MOMS (Sales: Block Entertainment)
A Hangover-style comedy with 40-something women, *Bad Moms*, which **Judd Apatow** is executive producing, ticks all the boxes for distributors looking for a broad, commercial comedy.



VALERIAN (Sales: EuropaCorp)
The biggest indie title on offer this Cannes is **Luc Besson**'s time-traveling actioner, which stars **Dane DeHaan** and **Cara Delevingne** and is budgeted at a reported \$150 million plus.



THE COLDEST CITY (Sales: Sierra/Affinity)
With **Charlize Theron** storming the box office in *Mad Max: Fury Road*, the timing couldn't be better for this thriller, in which she plays a Cold War spy.

Boos

CONTINUED FROM PAGE 1

a screening are championing it months later upon its release. 2009 veterans may well remember the beating that *Inglourious Basterds* took after its first showing, with one noted critic calling it an "armor-plated turkey."

The film went on to earn more than \$320 million, the bad initial reviews long since forgotten. Others too have drawn Cannes ridicule only to go on to box-office gold include *O Brother, Where Art Thou?* and *The Da Vinci Code*.

Lost River, **Ryan Gosling**'s directorial debut, emerged as one of the savaged titles from 2014 but, unlike *Basterds*, time hasn't had quite the same healing qualities.

Lost River took almost a full year to be released and it went straight to VOD with only a limited theatrical showing. **Theresa Roberts**, senior vp publicity for

international and UK production at eOne, which had the film for the U.K., Australia and New Zealand, said that when it came to marketing, a different approach was used to help "rebrand" the film following its Cannes' mauling. "We gave Ryan the right to reply. We didn't do the normal interviews for the press. We did Q&As with the audience to ask Ryan questions about the film and his vision."

And as for 2014's biggest jeer-jerker, *Grace of Monaco* had a brief, mostly insignificant flutter in international theaters before The Weinstein Company sold it straight to Lifetime in the U.S. Box Office Mojo puts its total earnings at \$26.5 million, which may not be close to *The King's Speech*-style \$414 million **Harvey Weinstein** was perhaps initially hoping for, but the film clawed back at least some of the budget.

So what of the current hot topic now? Lionsgate and Roadside

Attractions teamed on U.S. rights for *The Sea of Trees* just two days before the infamous boo-gate, while eOne acquired a multiple territory deal back in Berlin.

O'Kelly adds that the prestige of being an official selection should be enough to keep a film like *Gus Van Sant*'s from disaster, although he says he'd probably "hold back" the film's release for a while.

"I suppose most distributors would go for a controlled release," he says. "You don't dump the film though. Only the Americans do that." **THR**



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What's With All the Boxing Movies?

Open Road's \$4 million for *Bleed for This* puts 3 pugilistic pics on the 2015 calendar

By Pamela McClintock

Who knew that **Floyd Mayweather's** recent win over **Manny Pacquiao** — generating more than \$400 million in pay-per-view revenue — would energize the Cannes Film Festival?

U.S. distributors suddenly are stepping into the ring big-time for boxing dramas in a risky bet that will see at least three movies open this year, testing the collective audience's appetite for a genre that has a history of dramatic highs and lows at the box office.

In the early hours of May 17, after seeing 12 minutes of footage on the ground at Cannes the day before, Open Road Films agreed to pay \$4 million for U.S. rights to *Bleed for This*, starring **Miles Teller**



1 McAdams and Gyllenhaal in *Southpaw*, which opens in the U.S. on July 24. 2 Jordan (left) and Stallone in *Creed*, which hits theaters Nov. 25. 3 Teller in *Bleed for This*, which Open Road picked up May 17.

(*Whiplash*, *The Fantastic Four*) as boxing legend **Vinny Pazienza** and **Aaron Eckhart** as his coach.

And just as Cannes got underway, The Weinstein Company scooped up U.S. rights to *Hands of Stone* after seeing footage of the biopic, starring **Edgar Ramirez** as legendary Panamanian boxer **Roberto Duran**. **Robert De Niro** plays Duran's coach. (Coincidentally, **Martin Scorsese**, who directed De Niro in the iconic boxing film *Raging Bull*, is executive producing *Bleed for This*.)

Hands of Stone is the second

prestige boxing drama that **Harvey Weinstein's** team has swung for: On July 24, TWC is set to release *Southpaw*, the first boxing drama of 2015. Directed by **Antoine Fuqua**, *Southpaw* stars **Jake Gyllenhaal**, **Forest Whitaker** and **Rachel McAdams**.

"[Jake's] transformation in *Southpaw* is stunning physically. What he did with Antoine is work together in a way that I saw Scorsese and De Niro work," Weinstein said during a presentation at Cannes of the company's upcoming slate. "And *Hands of*

Stone ... is a lot better than the Pacquiao fight," added Weinstein, noting that *Hands of Stone* won't open until spring 2016.

That doesn't mean *Southpaw* will be the sole boxing drama seeking awards attention. Insiders say Open Road will mount an awards run for *Bleed for This*, which means the film will have a fall or winter release.

But that could put *Hands of Stone's* release close to that of *Creed*, which aims to reinvent the *Rocky* franchise. Directed by **Ryan Coogler** (*Fruitvale Station*) the film — which Warner Bros. hopes will be a prestige drama — stars **Michael B. Jordan** and **Sylvester Stallone**. As the son of Apollo Creed, Jordan's character asks Rocky Balboa to train him. Warners releases *Creed* on Nov. 25.

"Whenever you have so many films that are the same," says one veteran film distributor, "you want to be the first or the last, and not the one in the middle." **THR**



Exclusive First Look

Michael Shannon and Veronica Ferres in *Salt and Fire*

Werner Herzog's next adventure takes Shannon and Ferres on a journey to the salt desert of Bolivia. Inspired by a novella by Tom Bissell and shot on location in Bolivia, the drama centers on a group of scientists who go on an expedition to research an ecological disaster, until one of their own (Ferres) is kidnapped and stranded with two blind boys in the salt desert. International Film Trust is handling international rights on the project, which also stars Gael García Bernal.

SPC Takes Holocaust Drama *Son of Saul*

By Rebecca Ford

Sony Pictures Classics has acquired North American rights to Cannes competition drama *Son of Saul*.

The Holocaust film is helmed by Hungarian director **Laszlo Nemes** and is his feature-film debut.

The story centers on a concentration camp prisoner named Saul who is forced to work for his captors, clearing gas chambers of bodies.

Films Distribution is selling the film, which received strong reviews and is considered by some as a contender for awards at the fest.

THR's review of the film said: "Utterly uneasy to watch but strikingly and confidently assembled, the film is a powerful aural and visual experience that doesn't quite manage to sustain itself over the course of its running time, but is a remarkable — and remarkably intense — experience nonetheless."

Early in the fest, Sony Pictures Classics took North American rights to **Hirokazu Koreeda's** competition title *Our Little Sister*. **THR**

18/05 **11AM** Studio 13 (Official Screening)
18/05 **8PM** Arcades (Official Screening)
19/05 **6PM** Riviera 3 (Market Screening)
23/05 **2PM** Alexandre III (Official Screening)

Seagal Joins Thriller *End of a Gun*

By Pamela McClintock

Steven Seagal is once again demanding justice. The action star is set to topline the crime thriller *End of a Gun*, which **Brian O'Shea's** The Exchange is shopping to foreign buyers at Cannes via his Exchange Extreme label.

In the film, Seagal will play an ex-agent of the U.S. Bureau of Alcohol, Tobacco, Firearms and Explosives who comes across a woman being beaten in a parking lot and kills her assailant. Instead of being rewarded for his heroism, he faces criminal charges. In exchange for his freedom, he agrees to help the woman steal \$2 million but soon finds himself in the crosshairs of a drug lord and is forced to turn to an unlikely ally for help.

Former ATF agent **Chuck Hustmyre** (*House of the Rising Sun*) wrote the script, with **Keoni Waxman** set to direct for Mass Hysteria Entertainment and ActionHouse Pictures. **Daniel Grodnik** and **Binh Dang** are producing, with **Barry Brooker**, Stan Wertlieb and **Ryan Black** executive producing. Grindstone Entertainment has picked up U.S. rights.

Said Grodnik, "*End of a Gun* is a contemporary story that has the attitude of a hard-boiled action film from the '60s." **THR**



Seagal

Lionsgate, Roadside, Saban Take *Hologram for the King*

By Gregg Kilday

Lionsgate, Roadside Attractions and Saban Entertainment are teaming up for domestic rights to *A Hologram for the King*, **Tom Tykwer's** Middle East-set drama. **Tom Hanks** stars as a washed-up businessman attempting to reinvent his career with a trip to Saudi Arabia, where he hopes to sell an idea to a wealthy monarch.



The movie, which is based on **Dave Eggers'** 2012 best-seller, marks a reunion for Hanks and Tykwer, who worked together on the sci-fi drama *Cloud Atlas*.

The film has already sold out in most international territories, with Icon handling the U.K. and Tykwer's X Filme, who produced *Hologram for the King*, handling Germany. Lotus and CAA repped the film in the deal.

Saban and Roadside previously collaborated to distribute **Tommy Lee Jones'** *The Homesman*, which debuted at last year's Cannes.

Lionsgate and Roadside already teamed up earlier in the fest to buy **Gus Van Sant's** *The Sea of Trees*, starring **Matthew McConaughey**, and Lionsgate also has acquired Oscar-bait project *Genius*, starring **Colin Firth**, and *By Way of Helena* with **Woody Harrelson**. **THR**

Claire Denis: 'I'm Not Afraid of a Man's World'

From left: Ying, Shu, Denis and *THR's* McCarthy.



The "Women in Motion" talks, presented by *THR* and luxury group Kering, resumed Sunday with a conversation with French writer-director **Claire Denis**, Chinese director **Shu Liu** and Chinese producer **Ying Liang** that addressed the challenges faced by female filmmakers in international cinema.

THR's chief film critic **Todd McCarthy** led the conversation, which touched on how growing up in Africa shaped Denis as a director, and channeling her inner Virginia Woolf helped her persevere in a male-dominated industry.

"I was not afraid that it was a man's world," said Denis, who has been one of the leading helmers in France since the late '80s, when she burst onto the scene with *Chocolat*, a film about a young French woman who returns to West Africa to contemplate her childhood days in a colonial outpost in Cameroon. "You don't grow up naive in Africa." — **TATIANA SIEGEL**

Aykroyd to Narrate Anti-Whaling Doc

By Rhonda Richford

Dan Aykroyd will be the voice of marine conservation activist group Sea Shepherd in a new documentary. The *Ghostbusters* star will narrate a film about the group's recent campaigns in the Southern Ocean surrounding Antarctica.

The documentary, titled *Defend, Conserve, Protect*, is currently in production.

The film is a more extensive exploration of the group's anti-whaling and anti-poaching activities following its Animal Planet TV show, *Whale Wars*.

"It's a little more in depth than *Whale Wars* in that it doesn't focus on the passion of the individuals who are involved," Sea Shepherd founder **Paul Watson** told *THR*. "The campaigns have over 100 crewmembers on three or sometimes four vessels. *Whale Wars* just focuses on certain individuals, and you can get the idea that there are only about 12 people on the operation."

The film expands on the operations and includes footage of the ocean confrontations, as well explorations of the animals and environment of the area. "You also have the advantage that it's one of the most beautiful places in the world," Watson said about Antarctica. **THR**

Jeremy Irons, Virginia Madsen to Star in *Monumental*

By Tatiana Siegel

Jeremy Irons, **Virginia Madsen**, **AnnaSophia Robb** and **Rory Culkin** have signed on to star in *Monumental*.

The action comedy, which will be directed by **Brett Simon** (*Assassination of a High School President*), is being shopped to foreign buyers at Cannes by Kathy Morgan International. CAA is handling domestic rights.

Eric Fischer and **Brianna Lee Johnson** from Dead Fish Films produced *Monumental*, which was written by **Annie Burgstede** and **Chad Faust**. The film will begin shooting in July.

Monumental is described as a high-octane romance. Harley (Culkin) and Steph (Robb) have accidentally killed their tyrant boss and kidnapped his wisecracking Vietnam vet relative (Irons). An FBI agent (Madsen) is hot on their trail and closing in fast. As they speed across the country in search of freedom, their epic journey culminates in a fiery showdown.

The film will be executive produced by **Aaron Gilbert**, **Robert Odgen Barnum**, 3 Point Capital, **Ksana Golod**, **James Bryant** and **George Parra**, with London Pacific Finance providing development funding. **THR**



Irons



May 19th at 15:30 | Olympia 7

DIRECTED BY **MANUELA MORENO**
CAST **NATALIA DE MOLINA, ÚRSULA CORBERÓ, CELIA DE MOLINA**
COMEDY, 95 min

Five girl-friends in their late 20's spend a crazy bachelorette week-end in Canary Islands.



May 19th at 13:30 | Star 3

DIRECTED BY **NACHO G VELILLA**
CAST **YON GONZÁLEZ, JULIÁN LÓPEZ, BLANCA SUÁREZ**
ROMANTIC COMEDY, 105 min

Hugo's new life turns upside down when his parents and his girlfriend decide to visit him to see how well he is doing in Berlin.



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May 19th at 10:00 | Palais 1

DIRECTED BY **CARLOS SEDES**
CAST **CHARLOTTE VEGA, IVANA BAQUERO, ÀLEX MARUNY**
DRAMA, 105 min

Valeria is new in town. Together with other students from School Counselor meetings they create "The Misfits Club", where she'll find friendship and love.

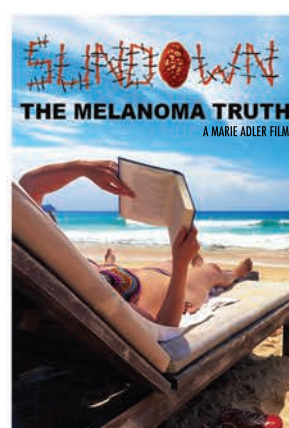
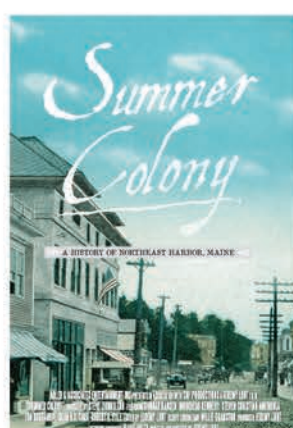
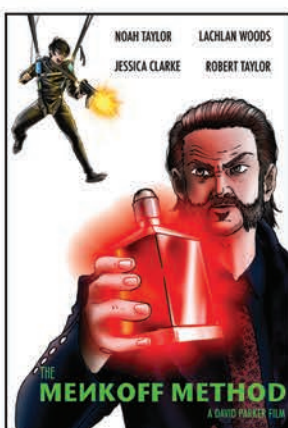
UPCOMING FILMS



SECOND ORIGIN

DIRECTED BY **BIGAS LUNA AND CARLES PORTA**
CAST **RACHEL HURD-WOOD, SERGI LÓPEZ**
SCIENCE FICTION / DRAMA

A strange meteorological phenomenon has devastated the Earth. Alba (20) and Dídac (10) are the only survivors...



CANNES DEALS

KA-CHING!
WHO'S INKING
ON THE DOTTED LINE
AT THE FESTIVAL

Poland's Kino Swiat Signs Output Deal With Luc Besson's EuropaCorp

By Scott Roxborough

Kino Swiat, the leading independent distributor in Poland, has signed an output deal with **Luc Besson's** EuropaCorp to handle the company's upcoming slate in the territory.

The agreement kicks off with *The Transporter Refueled*, the first film in EuropaCorp's relaunch of the action franchise, which stars **Ed Skrein** in the role made famous by **Jason Statham**. The film is the first in a planned trilogy.

Separately, Kino Swiat picked up Polish rights for *Valerian*, the upcoming sci-fi actioner starring **Dane DeHaan** as an agent from a future Earth who travels back in time to carry out his missions. Production on *Valerian* is set to begin at the end of this year, with a global release slated for summer 2017. The project comes off the massive success of Besson's action thriller *Lucy*, which smashed all expectations, earning more than \$450 million worldwide last year.

In addition to the *Transporter* trilogy and *Valerian*,



Besson

EuropaCorp also has announced it will produce the high-concept comedy *Nine Lives*, starring **Kevin Spacey**, **Jennifer Garner**, **Christopher Walken** and **Robbie Amell**, which *Men in Black* helmer **Barry Sonnenfeld** will direct.

EuropaCorp's output agreement in Poland comes after a similar deal the company inked with Canada's VVS Films at the American Film Market last year. EuropaCorp has a comparable output arrangement with

Universum Film in Germany.

EuropaCorp is ramping up its production slate of English-language features, fueled by a \$600 million line of credit and a joint venture deal with Relativity Media to distribute EuropaCorp titles in the U.S. It appears the French mini-major is looking to lock down output deals in multiple international territories to guarantee prefinancing and distribution for its slate, much in the way Lionsgate or Summit have done worldwide.

Birdman's Riseborough Joins Apartheid Drama

Andrea Riseborough, who played the girlfriend of **Michael Keaton's** character in *Birdman*, has joined Apartheid drama *Shepherds and Butchers* opposite **Steve Coogan**. WestEnd Films launched sales on the project in Cannes.



Can't Stand Losing: Surviving The Police

Cinema Libre Takes Police Rock Doc

Cinema Libre has acquired worldwide rights to the rock documentary *Can't Stand Losing You: Surviving The Police* and is presenting them in Cannes. The company previously struck a deal with Yari Film Group for a U.S. release in late March. The

doc, based on guitarist **Andy Summers'** memoir and directed by **Andy Grieve**, covers the British band's rise, breakup and 2007 reunion tour.

Tim Roth, Kelly Reilly Join Spy Tale *Secrets*

Kelly Reilly (*True Detective*, *Flight*) and **Tim Roth** have joined the cast of *Lives in Secrets*, to be directed by **John Hay** later this year. Based on the book by **Sarah Helm**, *Secrets* tells the true story of **Vera Atkins**, who trained British spies during World War II. The film focuses on her interrogation of a Gestapo officer to find out what happened to a young female Muslim spy.

Macbeth Helmer Serves Up Tennis Comedy

Justin Kurzel, director of Cannes competition entry *Macbeth*, is set to produce dark comedy *Ivan Lendl Never Learned to Volley*. It will be the directorial debut of

his brother, musician and composer **Jed Kurzel**, who also scored *Macbeth*. Protagonist Pictures is handling international sales.

Galaxy, *Crash* Producer in Three-Pic Deal

Belgian postproduction outfit Galaxy Studios has signed a three-picture deal with producer **Mark R. Harris** (*Crash*, *Gods and Monsters*). The titles, the first of which will be *Cupid*, directed by **Scott Marshall**, are all set to incorporate Galaxy's Auro-3D sound technologies.

Puttnam, Corniche Partner on *Arctic 30*

David Puttnam and **Hani Farsi** of Corniche Pictures have signed a joint venture deal to produce *Arctic 30*, based on **Ben Stewart's** book *Don't Trust, Don't Fear*; *Don't Beg*, which chronicles the real-life story of 30 Greenpeace activists who took on Russia's largest oil company. **THR**

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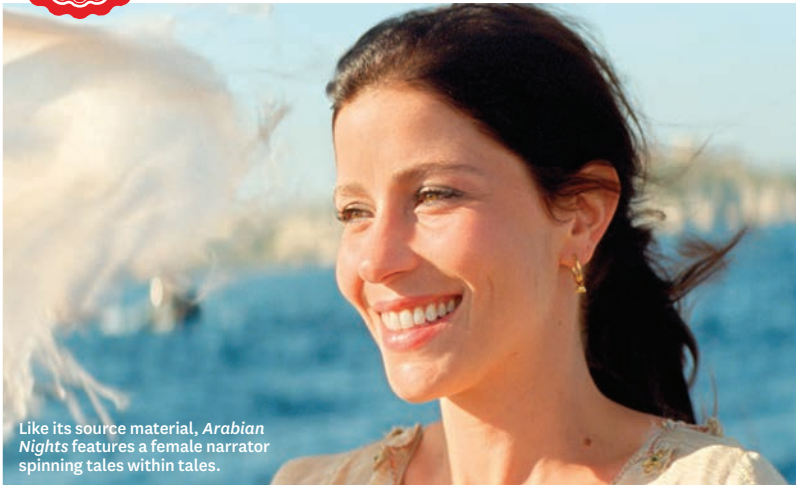
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Arabian Nights Offers a Fantastic Take on Portugal Crisis

Miguel Gomes' three-part Directors' Fortnight entry uses tall tales to offer allegorical commentary on the challenges facing his country By Scott Roxborough



Like its source material, *Arabian Nights* features a female narrator spinning tales within tales.

Miguel Gomes was in the midst of shooting his last film, the Berlin festival award winner *Tabu*, when the economic crisis hit his native Portugal. He had been planning a drama set in Mexico for his next project, but seeing the devastation sweeping over his country, he knew he had to react.

"I forgot the Mexican film and I thought, 'Let's try and make something on what is happening in Portugal today,'" Gomes says.

He hired three journalists to research real stories of the impact the crisis was having on the Portuguese, and a crew of screenwriters to turn those stories into fiction. But instead of taking the social-realistic approach, Gomes added another twist: structuring his stories in the form of allegorical tales, like those in *1,001 Arabian Nights*.

"I had before the idea to do this impossible project, to make an adaptation of *Arabian Nights*. But I think even if Cecil B. DeMille was alive today, he couldn't do it because it is a huge book, it would have to be a megablockbuster. Instead I thought I would use the idea of *Arabian Nights*, the structure, to tell the stories about Portugal."

Like the original, Gomes' *Arabian Nights*, which The Match Factory is selling in Cannes, also features a Scheherazade — a woman who tells stories within stories. But her tales are set in Lisbon, not the Middle East. "It is not an adaptation of the book, it is using the character of Scheherazade to tell stories that are as absurd, sometimes comically, and as fantastic as the tales in *Arabian Nights*."

In Gomes' *Arabian Nights*, a

prime minister can turn into a chicken and animals and even trees may talk. In some of the tales, real-life people play versions of themselves; others feature actors in stories nearly completely fictional. The director shot the film over a full year, gathering stories and making tale after tale. When he was finished, he had hours of footage. And a major problem: "I had signed a contract that the film could not go over three hours and 30 minutes, which is already very long."

In the end, Gomes convinced his producers to let him make three separate features, with a total running time of nearly six-and-a-half hours.

When Cannes picked *Arabian Nights* for the festival, they initially suggested showing all three films back to back in one marathon session. Gomes

chose instead an even odder approach: to screen the three movies in Cannes' Directors' Fortnight section over three separate nights.

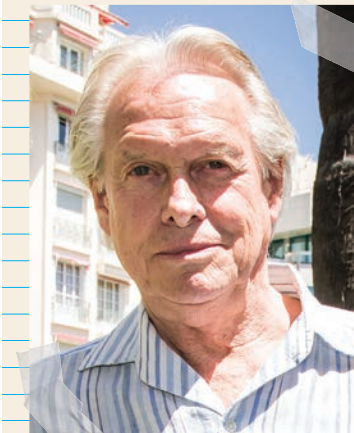
"It's a challenge, I know, but I see it like a soap opera running during the festival, something you can watch and come back to," the director says. "Also it matches the form of the real *Arabian Nights*, where Scheherazade interrupts her story every night to create the desire to hear it the following night." **THR**



Gomes

CANNES ACCORDING TO ...

THE EXPAT



MIKE MCCONNELL Cannes Provence Real Estate (from Los Angeles, has lived in Cannes for 27 years)	VIP section, where you're supposed to order a bottle of champagne that you can get for half the price anywhere else.	about 3. Best DJ in Cannes.
Most underrated restaurant? Vesuvio. It's the most Parisian of Cannes restaurants. It's a very snooty, cosmopolitan crowd, but the food is actually good.	Best place to grab a drink after 3 a.m.? Le 7. That's the undercover dive that's really cool. You don't want to get there before 2 a.m. They have a transvestite show on Fridays and Saturdays. The show starts theoretically at 2 a.m., but I've seen so many of them now, I don't get there until	Have you ever had a celebrity encounter during the festival? Joan Collins once stepped on my foot in the Majestic. She apologized and was very gracious about it.
Place to avoid? The Baoli. The music is really bad and there's a lot of mama's boys sitting in the		What is the common mistake you see Americans making here? I hate people who talk about French waiters. If you want to meet waiters with an attitude, just go to Beverly Hills.



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(NO SALES AGENTS ARE ATTACHED TO THIS FILM AT THIS TIME. FOR MORE INFORMATION CONTACT VAMPI212@AOL.COM)



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About Town

CANNES HITS THE RED CARPET



1



2



4



5

1 Director Gus Van Sant and star Matthew McConaughey at the premiere of competition entry *The Sea of Trees*. The actor sported a beard that he's growing for his next project, *Gold*, which takes place in the Indonesian jungle.

2 From left: *Nahid* director Ida Panahandeh and actors Navid Mohammadzadeh, Sareh Bayat, and Pejman Bazeghi at a photocall for the Un Certain Regard film.

3 Natalie Portman (in Dior Couture) and husband Benjamin Millepied at the afterparty for her directorial debut, *A Tale of Love and*

Darkness. Portman welcomed 40 guests from Israel, including family, friends and crew, who came to Cannes to support and celebrate the film.

4 *Carol* director Todd Haynes was flanked by stars Rooney Mara (left) and Cate Blanchett at the photocall for the competition entry. Inset: The actresses got a bit cheeky with the director.

5 Sienna Miller (left) and Naomi Watts at *The Sea of Trees*' postpremiere party.

6 Jane Fonda (in Atelier Versace)

sat in the orchestra at the *Sea of Trees* premiere and blew air kisses to McConaughey, who was one row behind her.

7 *Mon Roi* star Vincent Cassel removed his shades at a photocall for the competition film.

8 From left: Universal Music U.K. CEO David Joseph, an executive producer on *Amy*, joined the film's editor Chris King, exec producer Adam Barker and director Asif Kapadia at the premiere of the documentary about singer Amy Winehouse.



7



Party Reviews

THE SEA OF TREES PREMIERE ▲

LOCATION Baoli Beach

The crush of partygoers was kept behind barricades until stars **Matthew McConaughey** and **Naomi Watts** entered first with filmmaker **Gus Van Sant** to an empty tent. Inside the brightly lit venue, networking was in overdrive thanks to the spacious ocean-front digs, which featured large bottles of serve-yourself Grey Goose vodka (waiters were plentiful and pleasant, too). VIP confusion? Ropes separating boldfaced names were removed nearly 30 minutes after the bash started in order to accommodate comingling with regular folks.



A TALE OF LOVE AND DARKNESS PREMIERE

LOCATION 61 Le Restaurant

Though the guest of honor — writer, director and star **Natalie Portman** — arrived an hour after the velvet rope first opened (she posed for a quick Dior photo shoot following the Palais premiere), the 250 guests clapped as she made her way through the Dior- and Voltage Pictures-sponsored event among 250 invitees. Similar applause could be directed toward party planners for the elegantly intimate affair that felt exclusive and featured free-flowing rose and champagne, square trays of bite-sized hors d'oeuvres and a chic respite from the Croisette craziness.



AMY PREMIERE

LOCATION La Villa Schweppes

Amy Winehouse's legacy was celebrated at an intimate prepremiere party that felt like it could have been set in a cool, bluesy lounge in some far off town rather than just steps from the chaos of the Palais. The space was bathed in a warm red glow, with red roses decorating the tables and portraits and videos of the late singer spread throughout. Musicians **Gregory Porter** and **Yasiin Bey** (aka **Mos Def**) performed for the small crowd, with the latter speaking fondly of his close friend: "She was always real, she was one of the realest people I ever met."



About Town

RAMBLING REPORTER By Gary Baum and Chris Gardner



Izzard: Vexed on the Beach

Eddie Izzard, in town this year to promote the animated *Rock Dog* to buyers (he voices a paranoid guitar hero cat), has come a long way since his first time visiting Cannes in 1980. Back then, he sold “luminous necklaces” for 10 francs apiece by day and spent his nights on the sand. “There were kids by a fire and I was trying to get to sleep and there was this thing and we were like, ‘Is that a rat or a dog?’ and I thought, ‘That’s a rat.’ I don’t think it could have been a rat because it was so big. I tried sleeping up by the sea but then the sea was going to come in and I realized that wasn’t going to work, so I went underneath where they put out all the deck chairs for the restaurants, and then a big animal ran by.” Ah, memories.

Cassel the Chameleon

Tale of Tales’ **Vincent Cassel**, known for his

shape-shifting roles, leaves Cannes to immediately start shooting **Xavier Dolan**’s family drama and then will jump to Tahiti to play **Paul Gauguin**. So is it tough to switch character gears so quickly? Not at all, he insists. “What I’ve realized is that you adapt to anything,” he says. “I was shooting a movie called *The Monk* and then in the same time I had to shoot a movie called *Dangerous Method*. One character was a totally crazed-up cocaine addict. And the other one was a monk who never had sex in his life. And so I started freaking out, saying, ‘What am I going to do?’ And then, at some point, I said, ‘No, it’s exactly the same. It was the same part of myself.’”

Serves Him Right! The Simon Baker Treatment

The French: a nation of rude waiters, snobby shopkeepers and dismissive hotel staff? That’s hasn’t been **Simon Baker**’s experience. The Australian actor, star of TV’s *The Mentalist*, gets treated like a king every time he visits. It doesn’t hurt that his show is the top-rated in *la grande nation*. “When people travel with me, they can’t believe how nice the French service is and how different it is when I’m not there,” Baker says. In Cannes to drum up interest in *Breath*, his upcoming directorial debut, Baker is used to starstruck French fans. When the bellboy at the Majestic saw him step on the elevator, “he turned bright red and then he broke out laughing. He didn’t even say a word.”



Blunt Advice Where to Score Pot in Cannes

At 2014’s beach bash for the 20th anniversary of *Pulp Fiction*, **Quentin Tarantino** famously encouraged the crowd to consume some cannabis: “Now rip out a joint and light it up!”

Marijuana — medicinal or otherwise — is illegal in France, but cops in Cannes aren’t exactly on the lookout for drugs. “It’s known that they don’t go into the parties, and they don’t make such a big deal out of it,” says one festival veteran.

Where can would-be tokers find some product? Hang out under the awning of the farmers market Marche Gambetta after closing time, or at the dusty and often deserted petanque court on Rue Louis Braille, suggests a programming executive who started out parading the Croisette as a young man promoting indie films from quirky label Troma by day and partying in the cheap apartments past the train station at night. “It’s still a bit sketchy,” he warns. “Don’t go flashing a lot of cash.” And leave your fest badge at the hotel.

Another hotspot is the fountain area near McDonald’s; lean casually against the fountain and locals will approach. For about 25 euros, you can pick up a “barrette,” 10 grams ($\frac{1}{3}$ oz.) of heavy-duty Moroccan hash (more available in the South of France than the green goods, which run nearly double the price).

For a more upscale experience, bartenders and bouncers at big clubs like Le Baoli or the Croisette casinos are your best source for the illicit address of a more private supplier. — RHONDA RICHFORD

SCENE+HEARD According to a source, amfAR is hustling to land Usher, who is staying on Denise Rich’s yacht, for a duet with Mary J. Blige at its May 21 gala at the Hotel DuCap-Eden-Roc. ... Nathalie Dubois’ 10th anniversary for her Carlton-based DPA Lounge gifting suite was off to a hectic start after a luggage service misplaced her bags for several days. “It was a nightmare,” she said with a laugh. ... Outside *The Sea of Trees*’ bash, Annapurna Pictures’ Megan Ellison pointed to the VIP line saying, “That’s for important people. I’m not important.” People in the queue chuckled, knowing she’s as VIP as you can get, and they were right. She entered two minutes later. ... Inside, two *Sea of Trees* producers shared a laugh for being stopped at the Palais entrance for their long ties. They removed them, paid 20 euros for clip-on bow ties and were allowed in. ... Also inside, disgraced film financiers (and *Sea of Trees* investors) Remington Chase and Stepan Martirosyan, who surfaced after laying low following a 2014 L.A. *Weekly* story that detailed cocaine-trafficking convictions and stints as federal informants. ... At the Amy party at Villa Schweppees, Yasiin Bey (aka Mos Def) dedicated a performance to his friend Amy Winehouse. “I’m trying not to sweat on my red-carpet suit,” he said, shedding his jacket before doing four songs that he chose because Winehouse never got to hear them.



Know Your Fest Celebutantes

The red carpet always is packed with rich, tan, well-connected regulars you just can’t place. Until now



Oscar Generale

Product-placement guru and film producer Generale, 43, is behind endorsement deals for **Bruce Willis** and **Ben Affleck**. He co-hosts the occasional fete alongside pal **John Travolta**, who with wife **Kelly Preston** helped Generale propose to his girl-friend on 2014’s amfAR red carpet.



Hofit Golan

It practically isn’t a Cannes carpet unless 30-something Israeli socialite, fashion designer and occasional TV host Golan graces it. The avid Instagrammer often poses with former Miss Russia **Victoria Bonya**, 35, who’s married to Irish hotel heir **Alexander Smurfit**.



Chiara Ferragni

Best known for her blog *The Blonde Salad*, the 28-year-old former law student chronicles her outfits daily for 3.6 million Instagram followers. She has collaborated with Dior, Louis Vuitton and Benetton and is paid well by designers to pose in their gowns on the Cannes carpet.



Jean Pigozzi

Self-proclaimed provocateur Pigozzi, 53, goes by “Johnny” among friends and with viewers of his 2014 reality series. The tech investor throws an annual VIP-only pool party at his Cannes estate, which this year drew **Uma Thurman** and **Brett Ratner**, who pulled up on a yacht with a bevy of beauties. — R. R.

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Pret-a-Reporter

WHAT TO BUY, WEAR AND KNOW IN CANNES by Chris Gardner



Festival Fashion Pour Les Hommes

The Cannes carpet isn't just about gowns. While the fest's female stars get most of the attention, men also are bringing great style to the Croisette, as proved by such gents as **Colin Farrell**, **Matthew McConaughey**, **Jake Gyllenhaal**, **Xavier Dolan** and **John C. Reilly**. Farrell looked dashing in a three-piece Dolce & Gabbana during a photocall for his well-received competition entry *The Lobster*. Chalk it up to genetics because he certainly doesn't make a study of his style. "Fashion is not my favorite thing," says the 38-year-old, who also dished to *THR* about the dressing difficulties he had during *Lobster* because of his heavier-than-typical frame while in character. "I go into a Dolce and Gabbana store and get spoiled. They've been looking after me for years, giving me beautiful things to wear."

Comfort also is key, Farrell notes. "I have no particular style," he says. "I just put something on and I like the look of it or not."

The Sea of Trees star McConaughey, a Dolce & Gabbana vet, played it free at the film's photocall with an open-shirt-and-scarf style that looked chic yet relaxed. Also relaxed? His wild beard for his upcoming movie *Gold*. Meanwhile, Gyllenhaal has been looking like a classic gentleman during his jury run, wearing a Tom Ford tuxedo to the *Standing Tall* opening-night gala. Fellow jury member Dolan — the 26-year-old wunderkind known for *Mommy* and *Laurence Anyways* — is a risk-taking auteur who often pushes fashion boundaries, too. He experiments with mixed prints, flashy fabrics and bright colors, and has worn a lot of Louis Vuitton here, including an embroidered bronze tuxedo with a black shirt and long tie (Where's the Cannes-required bow tie?!), proving that boldfaced names get away with more than regular attendees inside the Palais.

Lucky for us, Reilly also has gotten away with a lot, impressing with seersucker suits, fancy brogue shoes, hats and even a cane. "I like to overdress as opposed to underdress," says the star, who has no stylist and is in Cannes for three films, including the **Yorgos Lanthimos**-directed *Lobster* opposite Farrell. "Beyond the kind of status-obsessed fashion-label thing that goes on in the fashion world, people wearing beautiful things makes the world a more beautiful place, so that's a reason to dress up right there."



DIANE KRUGER in Prada

The actress looked effortlessly elegant in an embellished Prada halter gown at the debut of her *Un Certain Regard* film *Maryland*. Kruger, who appears in campaigns for Chanel Beauty and Martell Cognac, accessorized with Harry Winston jewelry, a pop of color from her indigo clutch and soft makeup and wavy hair. *Tres chic!*

ELIE SAAB BY THE NUMBERS

"It takes a village" might be the most commonly used cliché when referring to the sheer number of people it takes to make A-listers red-carpet-ready for such major events as Cannes. But to prove the cliché true, look no further than the Grand Hyatt Cannes Hotel Martinez, which hosts a number of high-end luxury suites that serve as one-stop shopping for celebs to get glam before facing the Palais steps. Inside the Elie Saab suite, *THR* talked to the fashion house's group communications manager **Emilie Legendre Guillaumaud**, who revealed the inventory for Saab, which so far has dressed **Naomi Watts** and **Lea Seydoux**. "How to survive during Cannes is to be flexible because everything changes last minute," she notes. "Nothing goes according to plan." In addition to 20 daywear dresses, 30 separates, 10 Elie Saab fragrances and 50 clutches, there's another crucial member of the team: 1 tailor.



COUTURE DRESSES	25
READY-TO-WEAR	45
SHOES	70
TOTAL STAFF	10

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Foto Franco Neri

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Meet us in Cannes with Italian Film Commissions
Italian Pavilion, Hotel Majestic

Justin Kurzel

The Aussie auteur discusses turning Michael Fassbender into Macbeth, Marion Cotillard's 'aura' and why he's attracted to dark material By Rebecca Ford

IT'S BEEN 10 YEARS SINCE JUSTIN KURZEL first came to Cannes as a wide-eyed young filmmaker, fresh out of college, with his short film *Blue Tongue*. While the majority of his work has been in theater production design and directing music videos, Kurzel returned to Cannes in 2011 with his first feature, *The Snowtown Murders* — a harrowing drama based on the serial killings that occurred near his Australian hometown — which won a special jury prize in Critics' Week. Now, he's back with his first competition title, a sweeping, epic adaptation of Shakespeare's *Macbeth*, starring Michael Fassbender and Marion Cotillard. The 40-year-old helmer, who's been living in London for the past few years, spoke to *THR* about his connection to the Bard's work, how he turned *Macbeth* into a Western and why Cotillard made the perfect Lady Macbeth.

How does it feel to return to Cannes with a film in competition?

It's extraordinary to be in that group, among those other directors. The first time I went to Cannes, Gus Van Sant was there in competition with *Last Days*. It's something I never thought would happen. It's really pretty extraordinary.

How did you end up directing *Macbeth*?

I was in London working on another project, and it didn't eventuate. I was approached by [producer] Iain Canning about *Macbeth*, and the added thing to that was: *Macbeth* with Michael Fassbender. And I was like, "Yes, absolutely." I guess it was the combination. In reading the script, I could see how cinematic it was. It embraced the landscape and world much less like a play and much more like cinema, which got me excited and curious.

When did you meet Michael Fassbender?

Michael and I had met in London about one year before I even knew about *Macbeth*. We were mutually interested in finding a project to work on. He was a fan of [*Snowtown*], and he's someone I really, really wanted to work with. So it was kind of the perfect storm with the timing of it all. I've been a designer, and I had designed *Macbeth* and other Shakespeare plays, so I had a connection to Shakespeare's work, but there was something really fresh about this.

How would you describe your take on *Macbeth*



"There was something with Macbeth's flirtation with evil that I found to be very contemporary," says Kurzel of his adaptation.

in this film?

To me, it's a Western. We shot it all outside. We were able to explore the madness in these brutal and unforgiving and beautiful landscapes, such as in Scotland. It gave it a whole new shade. There's a simplicity in the storytelling that I think is unlike any of his other plays, and it fit in that Western structure quite effortlessly. It was at a time where kings were killed continuously, and it was a place where you'd be at war for years and years, and the idea of Macbeth being a product of that and having to carry what it means to be a warrior and the things that he'd seen and the things that he'd done, there's something very interesting in terms of the post-trauma that's connected to that.

Were you always interested in Shakespeare?

I think they're some of the greatest stories ever written, which is why they're repeated as models throughout screenwriting and playwriting. The themes are universal but very human. It feels contemporary because he's dealing with human nature in such a visceral way. I'd just come off *Snowtown*, and I'd been in this world of serial killers, focused on someone who turns toward the darkness and can never find his way back. So I think just through me researching that, there were some interesting parallels in terms of gravitating toward darkness and madness and guilt and defining a belief — no matter how corrupt it is — that becomes your rock.

Do you find yourself attracted to

these dark stories?

I actually gravitate toward comedy a lot when it comes to what I'm watching, but maybe that's because I've been on such dark work the last four or five years. I think *Macbeth* was a play that I've always gotten so much out of. My wife played Lady Macbeth in a play, and I designed it. There are things in there that are just kind of extraordinary.

How did you decide on Marion Cotillard for Lady Macbeth?

I think she's one of the most extraordinary actresses in the world. There's something that is so unusual about Marion and so cinematic. There's an aura about Marion that is very powerful that I really wanted in the film. And I think that freshness and that tension of her doing it for the first time brought a whole new quality to Lady Macbeth and a kind of empathy for that character, which I think is going to be very new.

You'll be working with both Fassbender and Cotillard again on your next film, *Assassin's Creed*.

Michael was attached as a producer, and he started talking to me about it when we finished *Macbeth*. It's a really fascinating and interesting project, and we wanted to work together again. Michael and I thought it would be fantastic if Marion wanted to do it. It's amazing to continue those relationships and work on something completely different. I think you see that in a lot of directors and actors who form partnerships if [they] enjoy working together. **THR**

BY THE NUMBERS

2

Feature films directed

8

International awards for *The Snowtown Murders* (2011)

48

Film adaptations of Shakespeare's *Macbeth* since 1913



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MANAGING DIRECTOR, THE WALT DISNEY COMPANY INDIA

Siddharth Roy Kapur

Bollywood's most connected mogul discusses repping the Disney brand, how to boost stagnating local box office and why *Star Wars* is still a tough sell in India. By Nyay Bhushan

IN A YEAR WHEN INDIA'S FILM business recorded almost zero growth at \$2.1 billion in 2014 (compared with \$2.08 billion in 2013, according to a report by consultants KPMG India), The Walt Disney Company India's film unit made box-office history. Disney-UTV India's *PK* — a comedy featuring superstar Aamir Khan, who plays a stranger whose childlike questions and curiosity force a city's residents to rethink their religious and cultural beliefs — became the first Indian film to earn more than \$100 million. Siddharth Roy Kapur, managing director of The Walt Disney Company India, has played a key role in the studio's

success. The seasoned executive has had stints at 21st Century Fox's Star India network and has been with UTV since 2005, as Disney began acquiring a stake in the company, until its majority ownership in 2012.

The 40-year-old is one of the most powerful and well-connected figures in Indian cinema and half of a Bollywood power couple with his wife, actress Vidya Balan. Kapur sat down with *THR* to talk about Hollywood opportunities in India, how an almost naked Khan helped sell *PK* and the similarities between the mythology of India and *Star Wars*.

What were the reasons for India's

box-office slump in 2014?

For the industry, 2014 was a flat year, but for us at Disney, it was a landmark year. We had a spectacular year, but that doesn't take away from the fact that the industry as a whole went through a slump. The quality of content is an issue, especially with ticket prices rising. People are going to be more discerning about what they want to see. The rising cost of talent has been a problem in the past as well. But there are recent signs that this is going through a correction. A lot of budgets are being reworked, and the talent community is realizing that these levels are not sustainable.

On the other hand, Hollywood films seem to be doing better now in India. Hollywood product is doing well, as seen with the success of *Furious 7* and *Avengers: Age of Ultron*. The franchise movies are getting made much more in Hollywood and are also performing better in India.

In recent years, the Hollywood

studios have ramped up their local Indian productions. How has that changed the film landscape? Speaking for us, it's great to form strong relationships with key talent whether in front of or behind the camera. We have a really strong lineup in the coming year, once we address some structural issues of the industry, such as rising prices for talent. We know that local content works better. It can only grow from here.

The Aamir Khan-starrer *PK* has set records for an Indian film. To what do you attribute its success?

The story was waiting to be told in a very entertaining and humorous way. Tackling such a difficult subject with so much humor got people actually thinking and talking about the issues. As for marketing and distribution, we went all out to see it was as widely distributed as possible both in India and abroad. We were careful not to oversell it. But with the first teaser poster [which featured a near-naked Khan], people knew that this was going to be



A mini Darth Vader watches over Kapur.

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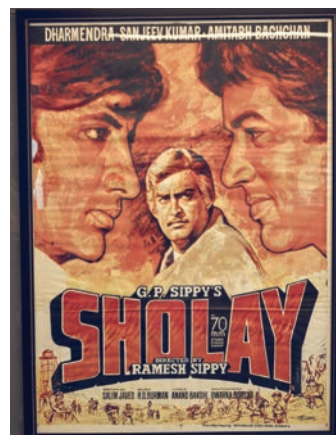
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EXECUTIVE SUITE

something to look forward to.

After the Disney takeover, was there a change in strategy in how to plan the studio's slate and select potential projects?

To start with, there's not been any change in the way we build our relationships with talent. But I think the key shift has been in focusing on Disney-branded movies as well. That's something we have worked hard on in the last couple of years with films like *Khubsoorat* and *ABCD [Anybody Can Dance]*. Our upcoming titles include *Jagga Jasoos* with Ranbir Kapoor, historical epic *Mohenjodaro* starring Hrithik



Kapur keeps this poster in his office because he considers it "the greatest film in Indian cinema."

Roshan and *Dangal* with Aamir Khan. These will be released under the Walt Disney brand logo.

How do you explain the branding strategy?

These films are mostly for family audiences, which is why they are Disney-branded. On the other hand, we brand films under the UTV banner. These include *Haider* [a remake of Shakespeare's *Hamlet*], *PK* and the upcoming *Fitoor*. It's really about the audiences. It's like how in Hollywood we have movies under the Marvel, Pixar or Lucasfilm brands. So in India, we have the UTV- and Disney-branded films.

For Hollywood studios getting into local production, is it helpful to have a strong Indian partner or to acquire one the way Disney did

with UTV?

It's really about acquiring the right talent internally within the company. Now, whether that happens through an acquisition or the right hires, it's really about breeding the expertise within the company to understand local cultures and still function as a foreign company. I guess each organization would take its own route.

How much influence does Disney have on decision-making for the India film slate?

There's a really high level of trust in the Indian team being able to define what the Disney brand should stand for in India. Of course, the core values of the Disney brand would not change. The unique interpretation of the Disney brand in the local culture of India is something that the team here has the authority to go forward with, and that's based on a high level of trust.

Your most anticipated Hollywood release this year is *Star Wars: The Force Awakens*.

Traditionally, the *Star Wars* franchise hasn't worked that well in India. How will you face the challenge?

We look at it as a wonderful opportunity. It is the biggest franchise in the world, and we have the opportunity to define it for India. It's a great challenge for the team. We will be putting all our resources to ensuring the awareness of the franchise and its performance.

But do you think that, compared with other franchise movies, *Star Wars* is still a tough sell in India?

It is. But when you look at it, the *Star Wars* mythology is very akin to Indian mythology. At its heart, *Star Wars* is a family drama, and when you take that concept and apply it to what really works and resonates in India, there's no reason why the folklore of the films won't be appreciated and liked in India. **THR**



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90 min

Sales: Sola Media

11:30 h ARCADES 3

HEDI SCHNEIDER IS STUCK

Sonja Heiss

92 min

Sales: The Match Factory

13:30 h ARCADES 3

THE CULPABLE

Gerd Schneider

95 min

Sales: Pluto Film

15:30 h ARCADES 3

THE PASTA DETECTIVES

Neele Leana Vollmar

96 min

Sales: Beta Cinema

17:30 h ARCADES 3

COCONUT THE LITTLE DRAGON

Nina Wels & Hubert Weiland

83 min

Sales: Sola Media

19:30 h ARCADES 3

HALF BROTHERS

Christian Alvart

117 min

Sales: Global Screen



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EXECUTIVE SUITE



The multistory narrative of Neeraj Ghaywan's *Masaan* could make it hard sell in India.

Why India's Art House Films Struggle at Home

Quirky Indian indies get plenty of love from film fests like Cannes but find it hard to compete with blockbusters

IN RECENT YEARS, INDIA'S INDIE FILMMAKERS, NOT MAINSTREAM Bollywood, account for the bulk of the country's presence in Cannes. In a first this year, two Indian titles will screen in the Un Certain Regard sidebar: *The Fourth Direction*, from director Gurvinder Singh, and *Masaan* (*Fly Away Solo*), the directorial debut of Neeraj Ghaywan.

But despite prime showcases at international festivals, India's new indie wave faces a marketing challenge at home. *The Fourth Direction* benefits from being co-produced by the government's National Film Development Corporation (NFDC), which has a long history of supporting Indian cinema with a non-Bollywood sensibility. Still, the film would need a major marketing push to find an audience.

"Existing distribution mechanisms don't support different kinds of cinema," argues NFDC managing director Nina Lath Gupta, who says a demand for alternative content "has to be created" to generate viewer interest in the kind of Indian films screening at Cannes.

Since India doesn't have any art house cinema chains, smaller films end up competing for precious screen space at cinemas dominated by commercial product. A typical Bollywood big-ticket release could open on almost 3,000 screens, while an indie with buzz would be lucky to garner 300.

Despite the challenges, Gupta points to the breakout success of 2013 Cannes favorite *The Lunchbox*, an NFDC co-production that was distributed in India by Walt Disney India's UTV Motion Pictures unit. Its Cannes buzz led to the film being picked up by Sony Pictures Classics for North American release.

Masaan is co-produced by newly set-up banner Drishyam Films, founded by producer Manish Munda. Drishyam CEO Shiladitya Bora — a former executive with India's largest multiplex chain, PVR Cinemas — says that reducing a film's window between the time of its festival run and local theatrical release could further boost its appeal by "cashing in on its foreign acclaim." Bora hopes to release *Masaan* within three months of its Cannes premiere.

Another marketing challenge: pitching auteur titles to an audience accustomed to formulaic Bollywood fare. *Fourth Direction* revolves around the aftermath of the 1984 assassination of Indira Gandhi, a delicate subject given that the killing set off violent riots against the Sikh community in India. Meanwhile, *Masaan* is set in the historical city of Varanasi and covers various storylines, including one about cremation grounds, making it hard to sum up with a flashy poster and clever tagline.

One effective strategy could be multiple release platforms. NFDC recently had some success when it released its award-winning *Qissa* simultaneously in theaters and on DVD and VOD. Says Gupta, "Going forward, as technology increases distribution outlets, that should give all kinds of viewers more freedom to pick and choose what they want to watch at their convenience." — N.B.

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20 of the most energetic, emerging producers from across Europe have been selected to participate in the networking platform PRODUCERS ON THE MOVE at the Cannes International Film Festival 2015. Since 2000, European Film Promotion (EFP) has been offering support and guidance to European producers by creating a tightly focused working environment involving project pitchings, 1:1 meetings and industry networking opportunities.

part two*



MIHA ČERNEC Slovenia

selected films

Reconciliation, 2015

by Janez Burger (Slovenia) short

Dancing With Maria, 2014

by Ivan Grgolett (Slovenia, Italy, Argentina) co-producer

Fight For, 2014

by Siniša Gacic (Slovenia)

The Tree, 2014

by Sonja Prosenč (Slovenia)

Zoran, My Nephew The Idiot, 2013

by Matteo Oleotto (Slovenia) co-producer

Staragara

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miha@staragara.com

www.staragara.com



KATJA ADOMEIT Denmark

selected films

Winter Buoy, 2015

by Frida Kempff (Sweden, Denmark, France)
documentary, co-producer

Force Majeure, 2014

by Ruben Östlund (Denmark, France, Norway, Sweden)
co-producer

Not At Home, 2013

by Shahrbanoo Sadat & Katja Adomeit
(Denmark, Germany, Afghanistan) documentary

Pine Ridge, 2013

by Anna Eborn (Denmark) documentary

The Weight Of Elephants, 2013

by Daniel Joseph Borgman (Denmark)

Adomeit Film

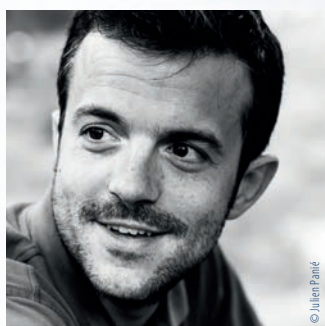
Husumgade 43, 4th

DK – 2200 Copenhagen N

cell +45 31 418 681

katja@adomeitfilm.com

www.adomeitfilm.com



PIERRE GUYARD France

selected films

This Summer Feeling, in postproduction

by Mikhaël Hers
(France, Germany)

Love At First Fight, 2014

by Thomas Cailley
(France)

Nord-Ouest Films

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SNEŽANA PENEV Serbia

selected films

The Five Skyscrapers, in financing

by Rastko Petrovic (Serbia)

A Good Wife, in postproduction

by Mirjana Karanovic (Serbia, Bosnia a. Herzegovina, Croatia)

Perseverance, in postproduction

by Miha Knific (Slovenia, Italy, Croatia, Serbia) co-producer

Monument To Michael Jackson, 2014

by Darko Lungulov (Serbia, Germany, Macedonia, Croatia)

In The Dark, 2014

by Goran Stankovic (Serbia, USA) documentary

Battery Man, 2012

by Dusan Saponja & Dusan Covic
(Serbia, Sweden, Denmark) documentary

This and That Productions

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SRB – 11000 Belgrade

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snezana@thisandthat.rs

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MIKKO TENHUNEN Finland

selected films

My First Exorcism, in development

by Teemu Nikki (Finland)

The Lie, in development

by Paavo Westerberg (Finland)

The Unknown Soldier, in development

by Aku Louhimies (Finland)

Uncle Vanya, in development

by Paavo Westerberg (Finland)

2 Nights Till Morning, 2015

by Mikko Kuparinen (Finland)

Distractions, 2015

by Aleksi Salmenperä
(Finland)

Mjolk Movies

Elimäenkatu 21

FIN – 00510 Helsinki

cell +358 40 506 9435

mikko@mjolk.fi

www.mjolkmovies.fi



HEATHER MILLARD Iceland

selected films

Dear Darkness, in development
by Miikka Leskinen (Iceland, UK, Finland, Canada)
InnSæi, in production
by K. Olafsdottir & H. Gunnsteinsdottir (Iceland) doc.
The Wall, in postproduction
by David Kinsella (Norway, Iceland, Northern Ireland) doc.

Trend Beacons, 2014

by Thorkell Hardarson & Orn Marino Arnarson
(Iceland, The Netherlands) documentary
Of Good Report, 2013
by Jahmil X. T. Qubeka (South Africa, Iceland)
ASH, 2013
by Herbert Sveinbjornsson (Iceland) documentary

Spier Films

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IS – 101 Reykjavik
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heather@spierfilms.com
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JAN MACOLA Czech Republic

selected films

Il Boemo, in development
by Petr Vaclav (Czech Republic)
Normal Autistic Film, in production
by Miroslav Janek (Czech Republic) documentary
Into The North, in postproduction
by Natasha Dudinski (Czech Republic) documentary

We Are Never Alone, in postproduction

by Petr Vaclav (Czech Republic)
Confession Of The Vanished, 2015
by Petr Vaclav (Czech Republic, France) documentary
The Way Out, 2014
by Petr Vaclav (Czech Republic, France)

Mimesis Film

Premyslovsk 48/13
CZ – 130 00 Prague
cell +420 724 938 883
jan@mimesis.cz
mimesis.cz



JULIETTE BONASS Ireland

selected films

The Gee Gee's, in development
by David Kerr (Ireland)
A Date For Mad Mary, in postproduction
by Darren Thornton
(Ireland)

Glassland, 2014

by Gerard Barrett (Ireland)
Get Up And Go, 2013
by Brendan Grant (Ireland)
Noreen, 2010
by Domhnall Gleeson (Ireland) short

Element Pictures

21 Mespil Road
IRL – Dublin 4
cell +353 87 255 6685
juliettebonass@gmail.com
www.elementpictures.ie



ARTURO PAGLIA Italy

selected films

Correspondence, in production
by Giuseppe Tornatore (Italy)
First Light, in postproduction
by Vincenzo Marra (Italy)
The Best Offer, 2013
by Giuseppe Tornatore (Italy)

A Small Southern Enterprise, 2013

by Rocco Papaleo (Italy)
Basilicata Coast To Coast, 2010
by Rocco Papaleo (Italy)
Cover Boy, 2007
by Carmine Amoroso (Italy)

Paco Cinematografica

Piazza Rondanini, 29
I – 00186 Rome
cell +39 331 105 7719
office@pacocinematografica.it
www.pacocinematografica.it



ŽIVILĖ GALLEGO Lithuania

selected films

The Man Who Knew 75 Languages,
in production, anima-doc
by Anne Magnussen & Pawel Debski
(Norway, Poland, Lithuania) co-producer
The Summer Of Sangaile, 2015
by Alante Kavaitė (Lithuania, France, The Netherlands)

Name In The Dark, 2013

by Agne Marcinkeviciute (Lithuania)
Loss, 2008
by Maris Martinsons (Lithuania, Ireland)
Whisper Of Sin, 2007
by Algimantas Puipa (Lithuania) co-producer

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* part one on May 17

Svetozar Ristovski (FYR of Macedonia), Joana Ferreira (Portugal), Ingmar Trost (Germany), Ellen Havenith (The Netherlands), Kjetil Omberg (Norway), Aline Schmid (Switzerland), Mariusz Włodarski (Poland), Montse Triola (Spain), Marek Urban (Slovak Republic), Annika Rogell (Sweden)

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REVIEWS



Mara (left) and Blanchett embark on an affair to remember.

Carol

Cate Blanchett and Rooney Mara deliver dazzling turns in Todd Haynes' gorgeously crafted if rather remote lesbian love story

BY TODD MCCARTHY

OUTSTANDING performances by Cate Blanchett and Rooney Mara, as two women precariously charting a path toward a romantic relationship in 1952, make something special out of *Carol*, Todd Haynes' fastidious, intelligent and somewhat leisurely adaptation of Patricia Highsmith's then-daring 1952 novel *The Price of Salt*. In many ways a companion piece to the director's *Far From Heaven*, which also examined the pressures of living a sexual double life in post-World War II America, the new film is absorbing and

beautifully crafted but also a bit studied; you long to feel some blood in its veins. This Weinstein Company release will be a strong specialized title for the fall season.

Highsmith's second novel (after *Strangers on a Train*), published under the pseudonym Claire Morgan, was something of a sensation in gay and lesbian literary circles due to its "happy," or at least open, ending, this in an era when transgressive sexual relationships were normally punished at the end. The smartly judged screenplay by Phyllis Nagy (*Mrs. Harris*) retains the essential dynamics of the novel while usefully changing the younger woman's professional interest to photography rather than theater art direction.

Set over the Christmas/New Year holiday period in 1952-53, just before the Eisenhower era began, this is a love story that is pursued — cautiously and judiciously, to be sure — through very

uncertain and dangerous waters. Working in an upscale Manhattan department store, the young, Audrey Hepburn-ish Therese Belivet (Mara) makes an impression on immaculately accoutered customer Carol Aird (Blanchett), who, intentionally or not, leaves her gloves behind, providing an excuse for further contact.

Carol comes in from her castle-like New Jersey home to meet for lunch — nothing like eggs, a martini and lots of cigarettes at noon — and there's clearly an attraction, certainly on Carol's part, and some sort of curiosity on Therese's. The latter, who's awfully cute and has an unsettled, go-along-type personality, scarcely lacks for male attention — although, unlike in the novel, she hasn't consummated anything sexually yet despite the strong interest of a couple of eager suitors.

Haynes, continuing with ace cinematographer Ed Lachman very much in the style they

employed on their previous earlier 20th century period pieces, *Far From Heaven* and HBO mini-series *Mildred Pierce*, favors tight compositions that focus first and foremost on his gorgeous leading ladies but also highlight all the details of Judy Becker's production design and Sandy Powell's midcentury costumes (which are worn to splendid effect, especially by Blanchett). Dressed-up Cincinatti locations double reasonably, if not entirely satisfactorily, for New York City.

Therese soon learns the difficult details of Carol's existence: Her successful businessman husband, Harge (Kyle Chandler), wants a divorce and threatens to take their young daughter with him, hanging over his wife's head her long-since finished affair with her best friend, Abby (Sarah Paulson). The slightest misstep by Carol with Therese would no doubt mean Carol's total loss of not only any custody but even visitation rights with her daughter.

But the laws of attraction and the lure of a great love cannot be denied and, with Harge off with their daughter, Carol proposes a car trip west to Therese, who readily agrees. It takes a full hour for the film to get to this point, which feels a bit too long, but it's more a matter of pacing than of any unnecessary scenes. Even though the women know what's going to happen on the trip, the inevitable is delayed until they get, of all places, to Waterloo, Iowa (Carol makes a good joke about this).

The Big Scene is adroitly and tastefully done, with a careful measure of nudity for the two stars and stopping short of anything really down and dirty. But the mood quickly changes, as the long arm of the law has pursued the women so as to threaten Carol with cruel and unusual punishment for her "transgression."

Blanchett makes an indelible impression as a woman who, through breeding, intense personal cultivation and social expectations, has brilliantly mastered the skill of navigating through life, but to ultimately disastrous effect on her husband, child and her own satisfaction. It has all, of course, been a charade, and what is impressive is that Carol has the strength to even try to change course after so many years.

The roughly half-as-old Therese is unformed clay, which makes her largely a reactive character most of the way. But Mara really comes into her own in the story's latter stages as, without overt melodrama, Therese realizes what she wants. Thanks largely to how Mara shapes her characterization in the home stretch, the final, dialogue-free scene is a knockout.

Supporting performances are solid, and Carter Burwell's effectively supportive score is fleshed out with an album's worth of period tunes.

In Competition

Cast Cate Blanchett, Rooney Mara, Kyle Chandler, Sarah Paulson

Director Todd Haynes
119 minutes

Maryland (Disorder)

French filmmaker Alice Winocour's home-invasion thriller, with Matthias Schoenaerts and Diane Kruger, is the kind of thing Hollywood does better BY TODD MCCARTHY

YOUNG FRENCH WRITER-DIRECTOR ALICE Winocour has moved from scrutinizing a 19th century "hysterical" neurological case in her 2012 debut — and Cannes Critics' Week hit — *Augustine* to considering the post-traumatic stress disorder of a Middle East soldier in her second feature, *Maryland* (aka *Disorder*). At the same time, she has endeavored to make a straight-ahead home-invasion thriller, only to reveal that she still has a few things to learn if she intends to compete with Hollywood genre films on their own terms.

Still, the tense situations and charismatic turn by Matthias Schoenaerts as the troubled but capable French Special Forces vet should generate decent returns in numerous territories. The sensitive macho Schoenaerts is pretty much center-screen throughout this sleekly made suspense piece, which has a script more loaded with holes than the bad guys he shoots or stabs to death.

Upon his return from combat to his native South of France, Vincent (Schoenaerts) joins military mates to work party security at a nearby mansion of a Lebanese businessman. Vincent periodically experiences pounding noises in his head and related disorienting sensations, and also is the recipient of pointedly negative vibes from a guest who behaves aggressively with the host.

The next day, the man of the house abruptly leaves on a two-day trip to Germany but refuses to tell his beautiful trophy wife, Jessie (Diane Kruger), what's going on. In the first significant plot development that's a bit hard to swallow, Vincent, who's unknown to the family, is asked to stay to look after Jessie and the couple's young son.

The seductive surfaces provide enough

distraction to make a modest claim to the viewer's attention through the uneventful early-going, with the attractive actors, opulent house and behind-the-scenes peek at how a high-end security team handles a big job. But even after about 45 minutes, Vincent and Jessie have barely said anything to each other and there are few plot-advancing elements other than Vincent's suspicion that Jessie's husband is mixed up in the arms business.

During a beach outing, the soldier has paranoid fantasies that they're being followed — impressions that remain fantasies until they are violently attacked by two masked thugs. At this point, the dramatic absurdities begin to pile sky high. Despite the assault, this rich woman is not offered police protection. And, against Vincent's advice, Jessie insists upon staying at her rambling home rather than moving into somewhere secret. Doesn't the fact that private papers have been strewn all over the floor tell her that someone's been in the house? Even the news that her husband has been arrested is not enough to make Jessie think that something wicked this way comes.

All the inanities cancel out any real investment in these characters long before a conclusion that matches in preposterousness anything that's come before. Fortunately, Winocour's way with the camera is considerably more palatable than her screenwriting, so the visuals are painlessly watchable even if what the characters are doing is silly.

Un Certain Regard

Cast Matthias Schoenaerts, Diane Kruger, Paul Hamy, Zaid Erroughui-Demonsant, Percy Kemp
Director Alice Winocour // 99 minutes

Kruger and Schoenaerts are under siege in Winocour's suspense flick.



Mon Roi

Emmanuelle Bercot and Vincent Cassel star in Maiwenn's bloated but vivid — and quintessentially French — romantic drama BY LESLIE FELPERIN

AFTER A SWERVE INTO GRITTY ENSEMBLE DRAMA WITH *Polisse*, actor turned writer-director Maiwenn returns to more familiar territory with *Mon Roi*, a drama about a tempestuous marriage between two bourgeois Parisians. It's easy to sneer that it's a subject that's been covered thousands of times before in French cinema. However, the director, her co-screenwriter Etienne Comar and the exceptional cast led by Emmanuelle Bercot and Vincent Cassel have an acute enough eye for the manners and mores of these archetypes to make the material feel consistently fresh and alive. The marquee names will ensure a solid reign at the box office domestically, with strong sales offshore.

The story structure is notably less than original, one of those narratives that starts with the central character at an emotional low point and then looks back to how she got there through flashbacks. In this case, we begin with thirtysomething lawyer Tony (Bercot), laid up at a rehabilitation center with an injured leg after a skiing accident. A therapist who's into hippy-dippy alternative medicine probes her about why the accident happened. Tony is at first dismissive, but clearly thinks the therapist might have a point as she muses on her long, fraught relationship with ex-husband Georgio (Cassel).

Meeting cute in a nightclub, Tony and Georgio become lovers. Georgio is a rich, ludicrously handsome and charismatic restaurateur — but warning signs are there from the start, and soon the cracks begin to show. Throughout, the film intercuts Tony and Georgio's romance with her progress at the rehab center. There, once she gets over the worst of the pain and self-pity, she starts to improve both emotionally and physically, making friends with other patients (all younger men). Despite some nifty match cuts from Simon Jacquet to create visual harmony between the two timelines, the present-tense story lacks drama, and the whole makes for a slightly bloated 128 minutes.

Still, it's mostly a pleasure to spend time in these characters' company — even Georgio, who's never presented as an out-and-out rotter. Among the supporting cast, Louis Garrel, displaying a too-rarely-seen gift for comedy, stands out as Tony's smart kid brother.

The film is best when nailing exactly what kind of trendy, metropolitan types these people are. When Georgio recommends putting grated truffle in hot chocolate, viewers grasp precisely the sort of foodie hipster dweeb we're dealing with here. It's a shame poor Tony doesn't work that out sooner.

In Competition

Cast Vincent Cassel, Emmanuelle Bercot, Louis Garrel

Director Maiwenn // 128 minutes

In a flashback, Bercot and Cassel enjoy the honeymoon phase of their dysfunctional relationship.



Q&A: Maiwenn

The actress turned director of *Mon Roi* talks about her competition entry and the fest that made her famous BY JORDAN MINTZER

In your debut feature, *Pardonnez-moi*, you focused on a family struggle. In *Polisse*, you portrayed the messy lives of a Paris police unit. What is the subject of *Mon Roi*?

It's the story of a couple. I really wanted to make a film that would be completely driven by sentiments, and that would show what happens when such sentiments are confronted by social realities. Most of the time when I observe couples around me, they love each other but they don't necessarily share the same centers of interest, and it's ultimately such differences that pull them apart. I find it completely heartbreaking that love is not always strong enough to survive the facts of life.

You already worked with actress-director Emmanuelle Bercot on *Polisse*. Did you always have her in mind for the role of Tony, the female lead in *Mon Roi*?

Absolutely. I had cast Emmanuelle in *Polisse* without knowing her too well, and I was extremely happy with the work she did. So when I started working on *Mon Roi*, I wrote it with her in mind, even if she's not a close friend of mine. My desire to film her is stronger than any sort of personal relationship.

And what about Vincent Cassel, who plays the ex-husband, Georgio? That's a very different story. When

I was finishing the script, I thought a lot about him in that role and decided I should see him in person. So we set up a meeting and I found him extremely funny, though I wasn't totally sure he'd be right for the part. During a second meeting, I gave him the screenplay, and he called me the next day to say that it needed a lot of work and was far from ready. I assumed that meant he was refusing the role, but before we hung up he said, "No problem. I'll do it."

The first time you were in Cannes to premiere *Polisse*, you went home with the Jury Prize. Is it less stressful the second time around?

Back in 2011, I had no idea what to expect, although people tried to explain the whole Cannes thing to me beforehand. The experience wound up being sublime and miraculous, even if I didn't really know what was going on. This time, it's less stressful in that sense, but on the other hand I feel like people are waiting to take me down, especially the French.

Do you try to watch other films while you're in Cannes?

I'd love to see everything, but it's hard to do so when you're representing your own movie. Two years ago I actually went to the festival incognito, avoiding the red carpet and watching every single film I could. **TJR**

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A Perfect Day

Benicio Del Toro and Tim Robbins play international aid workers in the Balkans in Spanish director Fernando Leon de Aranoa's uneven English-language seriocomedy

BY DAVID ROONEY

SPANISH WRITER-DIRECTOR Fernando Leon de Aranoa makes a respectable English-language debut with *A Perfect Day*, about a group of humanitarian aid workers in the Balkans in 1995, as the Bosnian conflict was winding down. Tipping its hat to antiwar screen comedies that came out of the counterculture movement, such as *Catch-22* and *MASH* — with a dash of the mordant absurdism of Emir Kusturica and Goran Paskaljevic fueled by the setting — the good-looking film's humor is low-key to a fault, and its characters don't always generate the sparks that the script intends. But the name cast should help it cross borders to find a limited commercial life.

Best known for *Mondays in the Sun* and *Princesas*, Leon de Aranoa has focused in his films on gritty subjects such as marginalized urban youth, immigration, unemployment and prostitution. The unsung, socially committed, nonviolent missionaries of war would seem a good fit for him, even if the writing and character observation only fully engage in the later action, as the tone shifts to poignancy and pathos.

Based on the Spanish novel *Dejarse Llover* by Doctors Without Borders veteran Paula Farias, the story aims to capture the spiky solidarity of a disparate band of adventurers from various countries. Exposed to numbing atrocities, maddening bureaucratic tangles and ever-shifting jurisdictions as reality struggles to keep up with the progress of peace talks, they face a daily battle not to let their cynicism erase their compassion.

The head of the small Aid Across Borders unit in a rugged mountain area is Mambru (Benicio Del Toro), who is weighing whether to return to the U.S., where his girlfriend is pressuring him to settle down. He's flanked by French newcomer Sophie (Melanie Thierry), a water and sanitation expert who brings the idealism and the vulnerability of inexperience. Veteran logistics guy B (Tim Robbins) is a reckless type with an unpredictable streak, who chooses not to be serious even in life-or-death situations like navigating possible land mines. Their interpreter, Damir (Fedja



Del Toro as an aid worker trying to solve a water problem during the Bosnian conflict.

Stukan), is a soulful local who points out early on that humor is among his people's most valuable resources.

The droll dilemma that drives the action over a 24-hour period is a typically double-edged problem. They need to remove the corpse of an obese man from a well before one of the last water sources not booby-trapped with mines is irreversibly contaminated. Whether the body was dropped there by enemies or by enterprising locals planning to sell water at inflated prices is unclear. But obtaining the rope needed for the task proves difficult.

Potential conflict arises when Mambru's prickly former lover Katya (Olga Kurylenko) is assigned to tag along with them while she evaluates whether it still makes sense to have aid workers stationed in the area. "Where'd you get her?" cracks B about the Russian beauty. "Models Without Borders?"

The actors are all more than capable of breathing definition into their characters, and Del Toro in particular shows his usual sleepy-eyed charm. But Leon de Aranoa seems convinced the script (written with Diego Farias) is a lot funnier than it actually is. Much of the humor comes from Robbins, as a familiar brand of gonzo dude who juggles his adrenaline highs with smart-mouthed deadpan ennui. But for an ensemble comedy, there's too little animation in the characters' interplay, yielding frequent flat stretches in the early scenes.

The film settles into a more satisfying groove when Nikola (Eldar Residovic), a stray kid rescued by Mambru from bullies, leads them back to his village home in search of a

length of rope and his soccer ball. There's a lovely balance here between desolation — the bombed-out streets and houses, the sorrowful evidence of families torn apart — and comedy, when they find the rope attached to a savage dog. The effectiveness of the scenes exposing the reality of Nikola's life as a child of war suggests that this vein of humanistic storytelling comes more naturally to the director than dark humor.

However, while it's uneven, *A Perfect Day* builds to a nice melancholy conclusion. It underscores with gentle strokes the frustration and disillusionment of self-sacrificing workers confronted on a daily basis with feelings of futility in the face of corruption and compromise. Even kids by necessity turn into operators in conflict zones, even U.N. peacekeepers can become obstacles, and even the locals that NGO workers seek to help can be uncooperative, viewing them as only marginally less suspicious than the foreign military.

The film looks sharp, with cinematographer Alex Catalan finding plenty of visual breadth in the rocky mountain landscapes with their winding roads. (Spanish locations in Granada, Malaga and Cuenca stand in for the Balkans.) Leon de Aranoa punches up the scene transitions with tracks from iconic rock and punk bands like the Velvet Underground, the Ramones and the Buzzcocks, though the Lou Reed classic that gives the film its title is conspicuously absent.

Directors' Fortnight // **Cast** Benicio Del Toro, Tim Robbins, Olga Kurylenko, Melanie Thierry, Fedja Stukan // **Director** Fernando Leon de Aranoa // 106 minutes

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REVIEWS

Rams

Grimur Hakonarson's second feature is a simple but skillfully told tale of rural life in contemporary Iceland

BY TODD MCCARTHY

A SMALL STORY ABOUT two old estranged brothers and their animals gently morphs from near-absurdist comedy to something close to tragedy in *Rams*, a simple but skillfully told tale of the hardships of isolated rural life in Iceland even today. Too modest to gain significant traction as an art house attraction in competitive major international markets, documentary filmmaker Grimur Hakonarson's second dramatic feature (after *Summerland* five years ago) will nonetheless represent its homeland well at festivals.



Humor is built into the setup's premise, as two aging, unmarried sheepmen brothers live next to each other but haven't spoken in 40 years. They may not have women or children but, boy, do they love their rams.

At this year's local competition, a ram owned by gun-toting, alcoholic Kiddi (Theodor Juliusson) narrowly prevails over the one put forward by his more diligent, nondrinking brother, Gummi (Sigurdur Sigurjonsson). This perceived injustice irks Gummi, but it's Kiddi who takes a potshot with his rifle through his brother's

window for being a sore loser.

But this little border war pales in comparison to a new plague that visits them: the possible outbreak of scrapie, a dreaded, incurable virus that attacks the brain and spinal cord of sheep. Both men will be forced to slaughter their herds, a crippling blow emotionally and economically.

Secretly, however, Gummi keeps several of his favorites alive in his basement, hoping no one will find out, although it isn't long until Kiddi figures it out. Hakonarson observes all this with the practiced eye of a good

documentarian, but in the compositions, the rigorous editing and the performances, he turns this material into a modestly accomplished work that neatly portrays an obscure lifestyle and brings to life a peculiar sibling relationship.

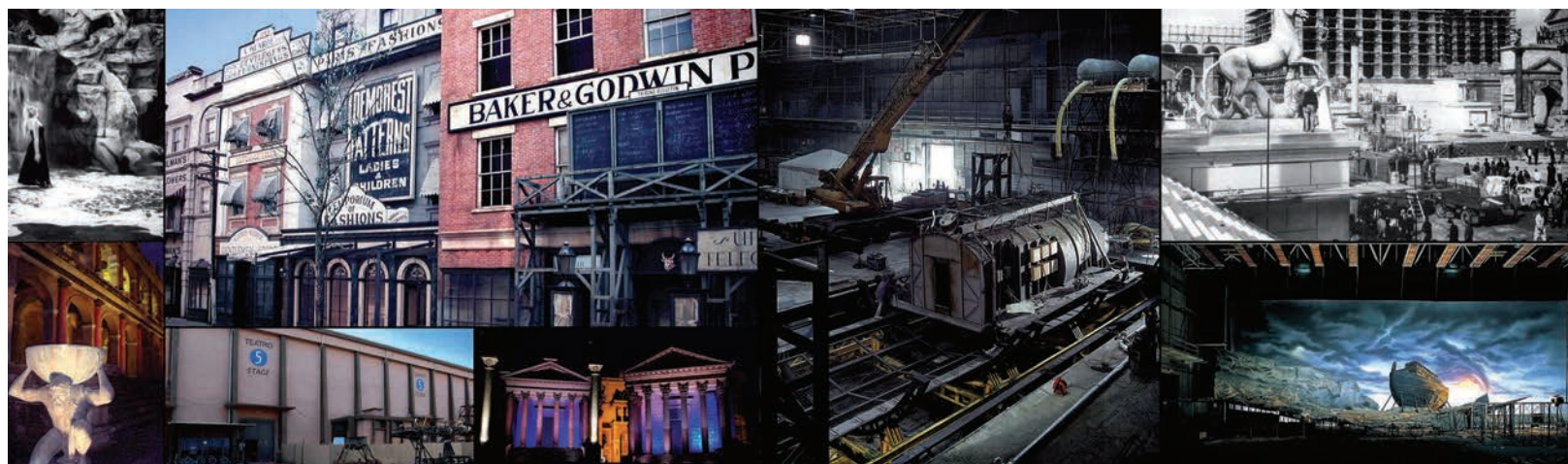
The leads are strong, and the windswept climax is both ambiguous and startling in its emotional and meteorological ferocity.

Un Certain Regard

Cast Sigurdur Sigurjonsson, Theodor Juliusson

Director Grimur Hakonarson
93 minutes

THE HOLLYWOOD REPORTER 36



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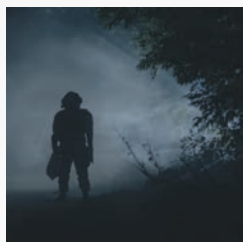
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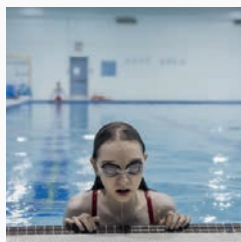
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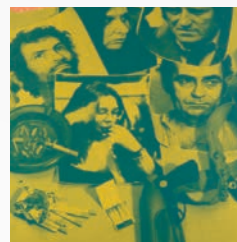
TODAY -
TOMORROW



▶ Market premiere
HORROR / THRILLER
**The Diver ▶
Le Scaphandrier**
ALAIN VÉZINA
Production Boréal Films
Sales Filmoption International
18/05 9:30 ▶ Riviera 4



▶ Market premiere
DRAMA
Surfacing
LINDSAY MACKAY
Production
Clique Pictures
Devonshire Productions
Buck Productions
Sales Reel Suspects
18/05 15:30 ▶ Riviera 4



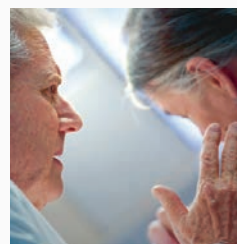
▶ Cannes Classics
HISTORICAL DRAMA
**Les Ordres
▶ Orderers**
MICHEL BRAULT
Production
Productions Prisma
Ordres
Sales Production Rose Films
18/05 16:30 ▶ Salle Buñuel



▶ Market premiere
DRAMA
**The Wolves
▶ Les Loups**
SOPHIE DERASPE
Production
Corporation ACPAV (Canada)
Athénais (France)
Sales Seville International
18/05 17:30 ▶ Riviera 4



▶ Critics' Week
DRAMA
Sleeping Giant
ANDREW CIVIDINO
Production
Film Forge Productions
Hawkeye Pictures
Sales Seville International
19/05 9:30 ▶ Arcades 3



DRAMA
Fall
TERRANCE ODETTE
Production
Lentin Odette Productions
Sales
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19/05 15:30 ▶ Arcades 3

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REVIEWS

Afterthought

Itay Tiran and Uri Klauzner play two men traversing the public stairways of Haifa in Israeli director Elad Keidan's labored debut feature BY LESLIE FELPERIN

TWO MEN WHO KNEW EACH OTHER YEARS AGO TAKE separate paths on the public stairways of Haifa — one going up, the other going down — in Israeli writer-director Elad Keidan's rambling debut feature. While some sense of thematic coherence is uncovered by the end, it's a trek getting to that point, made more tedious by the obnoxiousness of one of the main characters. Even with the Cannes boost, the film will struggle to find its feet beyond Israel.

After a panoramic shot of Haifa underscored by an aural collage of unrelated radio snippets, phone conversations and the like, the film settles in on middle-aged Moshe (Uri Klauzner, who has the sad eyes of a labrador begging at the table) at home. Moshe's musician wife, Na'va (Michaela Eshet), clearly not as happy in their marriage as he is, has lost a much-loved earring. Moshe goes to look for it outside. This incident sets him on a journey that will take him from their apartment to fancier neighborhoods via stairways carved into the hillside.

Meanwhile, up the mountain, self-absorbed poet manque Uri (Itay Tiran) has decided to walk down the stairs to the port where he plans to sail away on a freighter so he can live abroad for a while. It's revealed that he's dodging several things: an ex-girlfriend, buddies he's fallen out with and, most importantly, the Israeli army, to which he should be reporting today for military service. At various stops, he insists on inflicting his pretentious writings on friends and sometimes total strangers; perhaps his stuff sounds better in Hebrew.

Although it's obvious from the start that the two men will eventually meet around the halfway point, Keidan's script builds in extra symmetries, with characters cropping up in both storylines, echoed lines of dialogue and recurrent motifs throughout. But like the path on the stairways, the film is full of a lot of clutter and might have been much punchier with fewer self-consciously literary tropes and a shorter running time. The fact that the filmmakers have chosen to shoot in a boxy, TV-friendly ratio seems perverse given the integral part landscape plays in the story.

Special Screening // Cast Itay Tiran, Uri Klauzner, Michaela Eshet // Writer-director Elad Keidan // 105 minutes



The lives of Tiran (left) and Klauzner intersect on the stairs in Keidan's Haifa-set film.

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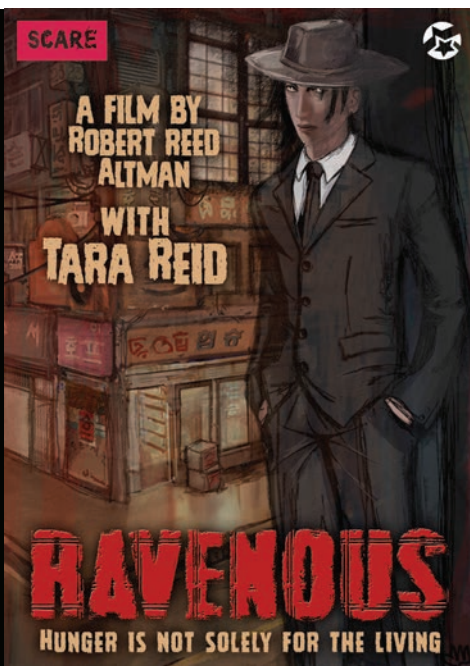
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FESTIVAL SCREENING GUIDE

TODAY (MAY 18)

8:30 *The Measure of a Man*, France, 93 Min., Lumiere, MK2 S.A., Competition
Degrade, France, 84 Min., Miramar, Elle Driver, Critics' Week

9:00 *Arabian Nights Vol. 2*, Portugal, 132 Min., Theatre Croisette, The Match Factory, Directors' Fortnight

11:00 *The High Sun*, Croatia, 118 Min., Bazin, Cercamon, Un Certain Regard
Cemetery of Splendor, Thailand, 122 Min., Debussy, The Match Factory, Un Certain Regard
Inside Out, 94 Min., Lumiere, Festival de Cannes, Out of Competition
Mon Roi, France, 126 Min., Salle du 60eme, Studiocanal, Competition

11:30 *Green Room*, USA, 95 Min., Arcades 1, Westend Films, Directors' Fortnight
Land and Shade, Colombia, 94 Min., Miramar, Pyramide International,

Critics' Week

12:00 *Zangiku Monogatari*, 143 Min., Bunuel, Festival de Cannes, Cannes Classics
12:15 *Les Cowboys*, France, 114 Min., Theatre Croisette, Pathe International (Fr), Directors' Fortnight

13:30 *Louder Than Bombs*, Norway, 103 Min., Lumiere, Memento Films International (MFI), Competition

14:00 *The Chosen Ones*, Mexico, 105 Min., Debussy, IM Global, Un Certain Regard
Carol, United Kingdom, 118 Min., Salle du 60eme, Hanway Films, Competition

15:00 *Talents Cannes 2015 - Adami*, 65 Min., Bunuel, Festival de Cannes,
Two Friends, France, 100 Min., Miramar, Indie Sales, Critics' Week
The Brand New Testament, Belgium, 113 Min., Theatre Croisette,

Le Pacte, Directors' Fortnight

16:30 *Les Ordres*, 108 Min., Bunuel, Festival de Cannes, Cannes Classics
Cemetery of Splendor, Thailand, 122 Min., Debussy, The Match Factory, Un Certain Regard
The Measure of a Man, France, 93 Min., Lumiere, MK2 S.A., Competition

17:30 *Land and Shade*, Colombia, 94 Min., Miramar, Pyramide International, Critics' Week
Arabian Nights Vol. 2, Portugal, 132 Min., Theatre Croisette, The Match Factory, Directors' Fortnight

19:15 *Inside Out*, 94 Min., Lumiere, Festival de Cannes, Out of Competition
A Tale of Love and Darkness, Israel, 105 Min., Salle du 60eme, Voltage Pictures, Out of Competition

19:30 *Z*, 127 Min., Bunuel, Festival de

Cannes, Cannes Classics

20:00 *Two Friends*, France, 100 Min., Miramar, Indie Sales, Critics' Week

20:45 *Les Cowboys*, France, 114 min., Theatre Croisette, Pathe International (Fr), Directors' Fortnight

22:00 *Xia Nu*, 210 Min., Bunuel, Festival de Cannes, Cannes Classics
The Chosen Ones, Mexico, 105 Min., Debussy, IM Global, Un Certain Regard
Louder Than Bombs, Norway, 103 Min., Lumiere, Memento Films International (MFI), Competition

22:30 *The Brand New Testament*, Belgium, 113 Min., Arcades 1, Le Pacte, Directors' Fortnight
Land and Shade, Colombia, 94 Min., Miramar, Pyramide International, Critics' Week

24:30 *Office*, Korea (South), 108 Min., Lumiere, 9Ers Entertainment, Out of Competition

THE HOLLYWOOD REPORTER 40

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MARKET SCREENING GUIDE

TODAY (MAY 18)

8:30 *The Measure of a Man*, France, 93 Min., Lumiere, MK2 S.A., Competition
Degrade, France, 84 Min., Miramar, Elle Driver, Critics' Week

9:00 *Don't Tell Me the Boy Was Mad*, France, 134 Min., Palais J, MK2 S.A., Out of Competition
Arabian Nights Vol. 2, Portugal, 132 Min., Theatre Croisette, The Match Factory, Directors' Fortnight

9:15 *Last Cab to Darwin*, Australia, 123 Min., Olympia 9, Films Distribution

9:30 *April and the Extraordinary World*, France, 105 Min., Arcades 1, Studiocanal
Mara and the Firebringer, Germany, 90 Min., Arcades 3, Sola Media GmbH
Life in a Fishbowl, Iceland, 130 Min., Gray 1, Films Boutique
Little Big Master, Hong Kong (China), 112 Min., Gray 2, Universe Films Distribution Co. Ltd.
The Woman of My Life, Bulgaria, 103 Min., Gray 4, Bulgarian National Film Center
Hector, United Kingdom, 100 Min., Lerins 1, UDI - Urban Distribution International
You'll Never Walk Alone, France, 103 Min., Olympia 7, Be For Films
The Man Who Mends Women - The Wrath of Hippocrates, Belgium, 112 Min., Palais B, Les Films de La Passerelle
Girls Lost, Sweden, 103 Min., Palais D, Yellow Affair Oy
Drawers, Turkey, 110 Min., Palais F, Cam Film Ltd.
No Stranger Than Love, USA, 89 Min., Palais H, Expression Entertainment
At Gun Point - Teaser, France, 11 Min., Riviera 1, Humancorp Films
Beyond My Grandfather Allende, Chile, 97 Min., Riviera 2, Doc & Film International, Directors' Fortnight

The Diver, Canada, 78 Min., Riviera 4, Filmoption International
Ten Billion, United Kingdom, 82 Min., Star 3, Hanway Films
I'm All Yours, France, 99 Min., Star 4, Indie Sales

9:45 *Dias Santana*, South Africa, 115 Min., Gray 3, Zenhq Films
The Lobster, Ireland, 119 Min., Olympia 5, Protagonist Pictures, Competition
You Can't Save Yourself Alone, Italy, 103 Min., Palais I, Beta Cinema

10:00 *Krishna*, USA, 83 Min., Lerins 2, Visit Films
Chinese Film Market Overview, 110 Min., Olympia 1
In Harmony, France, 88 Min., Olympia 8, Studiocanal
Te Prometo Anarquia, Guatemala, 103 Min., Palais C, Panama Film Commission
Poseso, Spain, 83 Min., Palais E, Filmsharks Int'l
Hacker, USA, 105 Min., Palais G, Electric Entertainment
Opportunities in the Digital Landscape, 110 Min., Palais K, Pavillon Next
Hitchcock/Truffaut, USA, 85 Min., Riviera 1, Cohen Media Group, Cannes Classics
Absolution, Finland, 92 Min., Riviera 3, Media Luna New Films UG
Fou d'Amour, France, 106 Min., Star 1, Alfama Films
Florida, France, 110 Min., Star 2, Gaumont

11:00 *The High Sun*, Croatia, 118 Min., Bazin, Cercamon, Un Certain Regard
Cemetery of Splendour, Thailand, 122 Min., Debussy, The Match Factory, Un Certain Regard
Inside Out, , 94 Min., Lumiere, Festival de Cannes, Out of Competition
Mon Roi, France, 126 Min., Salle du 60eme, Studiocanal, Competition

11:20 *Strangerland*, Australia, 110 Min., Star 4, Wild Bunch

11:30 *Green Room*, USA, 95 Min., Arcades 1, Westend Films, Directors' Fortnight
Hedi Schneider Is Stuck, Germany, 92 Min., Arcades 3, The Match Factory
Mune, France, 80 Min., Gray 2, Kinology
Feed the Devil, Canada, 95 Min., Gray 4, Jinga Films
Raging Rose, France, 80 Min., Lerins 1, Alpha Violet
Land and Shade, Colombia, 94 Min., Miramar, Pyramide International, Critics' Week
Larry Gaye, Renegade Male
Flight Attendant, USA, 100 Min., Olympia 3, Other Angle Pictures
Dennis Rodman's Big Bang in Pyongyang, United Kingdom, 92 Min., Olympia 6, The Works International
A German Youth, France, 93 Min., Palais B, Films Boutique
Menu for Two, Spain, 88 Min., Palais D, Cinema Republic
Not Short on Talent 3, Canada, 110 Min., Palais F, Short Film Corner
Heatwave, France, 100 Min., Palais H, Doc & Film International
Amnesia, Switzerland, 90 Min., Palais J, Les Films Du Losange, Out of Competition
La Historia Oficial, Argentina, 112 Min., Riviera 2, Pyramide International, Cannes Classics
Happy 140, Spain, 98 Min., Riviera 4, Latido
All About Them, France, 90 Min., Star 3, Versatile

12:00 *Zangiku Monogatari*, 143 Min., Bunuel, Festival de Cannes, Cannes Classics
Brothers of the Wind (Formerly The Way of the Eagle), Austria, 99 Min., Gray 1, Terra Mater Film Studios
Ruined Heart, Philippines, 72 Min., Gray 3, Stray Dogs
Deep Dark, USA, 84 Min., Gray 5, VMI Worldwide
Alias Maria, Colombia, 92 Min., Lerins 2, UDI - Urban Distribution International, Un Certain Regard
Road Games, United Kingdom, 90 Min., Olympia 4, SC Films International
Queen Of Earth, USA, 90 Min., Olympia 5, The Match Factory
The Wakhan Front, France, 100 Min., Olympia 8, Indie Sales, Critics' Week
The Ambuscade, Cuba, 95 Min., Palais C, Icaic - Productora Internacional
Torrente 5, Mission Eurovegas, Spain, 103 Min., Palais E, Filmsharks Int'l
Fresh Dressed, USA, 82 Min., Palais G, Dogwoof

Stone Cold Jane Austen, South Africa, 96 Min., Palais I, National Film & Video Foundation of South Africa
Mediterranea, Italy, 107 Min., Palais K, NDM, Critics' Week
Son Of Saul, Hungary, 107 Min., Riviera 1, Films Distribution, Competition
I Was There, USA, 86 Min., Riviera 3, Media Luna New Films UG
Astragal, France, 97 Min., Star 1, Alfama Films
Our Futures, France, 91 Min., Star 2, Gaumont

12:15 *Les Cowboys*, France, 114 Min., Theatre Croisette, Pathe International (Fr), Directors' Fortnight

13:30 *The Culpable*, Germany, 96 Min., Arcades 3, Pluto Film Distribution Network GmbH
Molly Moon and the Incredible Book of Hypnotism, United Kingdom, 94 Min., Gray 2, Metro International Entertainment
I Stay With You, Mexico, 99 Min., Gray 4, Stray Dogs
Roukli, Estonia, 110 Min., Lerins 1, Estonian Film Institute
Louder Than Bombs, Norway, 103 Min., Lumiere, Memento Films International (MFI), Competition
The Wilson City, Czech Republic, 115 Min., Olympia 6, Czech Film Center
Partisan, Australia, 98 Min., Olympia 7, Protagonist Pictures
Monkey King Returns, China, 90 Min., Olympia 9, SC Films International
Francis: Pray For Me, Argentina, 100 Min., Palais B, Filmsharks Int'l
Antboy: Revenge of the Red Fury, Denmark, 84 Min., Palais D, Attraction Distribution
Not Short On Talent 4, Canada, 110 Min., Palais F, Short Film Corner
Every Face Has A Name, Sweden, 76 Min., Palais H, Rise And Shine World Sales
Oriana..., Italy, 110 Min., Palais J, Rai Com
Happy, France, 100 Min., Riviera 2, Wide
The Snake Brothers, Czech Republic, 111 Min., Riviera 4, Media Luna New Films UG
The Girl King, Finland, 106 Min., Star 3, Yellow Affair Oy
That Sugar Film, Australia, 101 Min., Star 4, Metro International Entertainment

14:00 *Songs My Brothers Taught Me*, USA, 94 Min., Arcades 2, Fortissimo Films, Directors' Fortnight
The Chosen Ones, Mexico, 105 Min., Debussy, Im Global, Un Certain Regard

Pauline, France, 88 Min., Gray 1, Jour2fete, ACID
Blood Orange, United Kingdom, 89 Min., Gray 3, Carnaby International
Manieggs: Revenge of the Hard Egg, Hungary, 90 Min., Gray 5, Reel Suspects
Just Jim, United Kingdom, 84 Min., Lerins 2, Visit Films
Chinese Talent Pitching Session, 110 Min., Olympia 1, Marche Du Film
Ladygrey, France, 109 Min., Olympia 4, The Bureau Sales/Le Bureau
Green Room, USA, 95 Min., Olympia 5, Westend Films, Directors' Fortnight
The Birth of Sake, USA, 91 Min., Olympia 8, Film Sales Company
Afterimages, USA, 92 Min., Palais C, Devilworks
Miss Hokusai, Japan, 90 Min., Palais E, Production I.g
Hellions, Canada, 82 Min., Palais G, Jinga Films
The Driftless Area, USA, 106 Min., Palais I, Radiant Films International
Fatima, France, 79 Min., Palais K, Pyramide International, Directors' Fortnight
Mia Madre, Italy, 106 Min., Riviera 1, Films Distribution, Competition
Every Last Child, United Arab Emirates, 83 Min., Riviera 3, Cercamon
Carol, United Kingdom, 118 Min., Salle du 60eme, Hanway Films, Competition

14:10 Peggy Guggenheim: Art Addict, USA, 97 Min., Olympia 2, Hanway Films

15:00 Talents Cannes 2015 - Adami, , 65 Min., Bunuel, Festival de Cannes
Two Friends, France, 100 Min., Miramar, Indie Sales, Critics' Week
The Brand New Testament, Belgium, 113 Min., Theatre Croisette, Le Pacte, Directors' Fortnight

15:30 The Pasta Detectives, Germany, 96 Min., Arcades 3, Beta Cinema
Journey to the Shore, Japan, 128 Min., Bazin, MK2 S.A., Un Certain Regard
One Wild Moment, France, 105 Min., Gray 2, Kinology
Snow, Bulgaria, 80 Min., Gray 4, Bulgarian National Film Center
Ixcanul Volcano, Guatemala, 90 Min., Lerins 1, Film Factory Entertainment
Private Screening on Invitation Only, 100 Min., Olympia 3, BAC Films
American Hero, United Kingdom, 93 Min., Olympia 6, Protagonist Pictures
Peace to Us in Our Dreams, Lithuania, 107 Min., Olympia 9, NDM, Directors' Fortnight
The Case of Hana and Alice, Japan, 110 Min., Palais B, Nippon Television Network Corp. (NTV)
Last Shift, USA, 85 Min., Palais D,

Archstone Distribution
Anton Chekhov - 1890, France, 96 Min., Palais F, Wide
The Thin Yellow Line, Mexico, 90 Min., Palais H, Latido
Greenery Will Bloom Today, Italy, 80 Min., Palais J, Rai Com
Wa Shoku, Japan, 107 Min., Riviera 2, All Rights Entertainment Limited
Surfacing, Canada, 98 Min., Riviera 4, Reel Suspects
Pitza And Dates, Italy, 92 Min., Star 3, Adriana Chiesa Enterprises
The Propaganda Game, Spain, 90 Min., Star 4, Memento Films International (MFI)

16:00 Paulina, Argentina, 103 Min., Arcades 2, Versatile, Critics' Week
Dxm, Austria, 97 Min., Gray 1, Terra Mater Film Studios
The Rise Of The Krays, United Kingdom, 107 Min., Gray 3, Carnaby International
Nn, Peru, 90 Min., Gray 5, Habanero
Guaraní, Argentina, 93 Min., Lerins 2, Media Luna New Films UG
The Anarchists, France, 101 Min., Olympia 1, Wild Bunch, Critics' Week
Chauthi Koot, India, 115 Min., Olympia 2, Elle Driver, Un Certain Regard
Chasuke's Journey, Japan, 106 Min., Olympia 4, Films Boutique
Arabian Nights Vol. 1, Portugal, 125 Min., Olympia 5, The Match Factory, Directors' Fortnight
Journey Through China, France, 96 Min., Olympia 8, Indie Sales
Breaking The Bank, United Kingdom, 104 Min., Palais C, The Exchange
Women He's Undressed, Australia, 99 Min., Palais E, Hollywood Classics
Our Last Tango, Germany, 90 Min., Palais G, Wide House
Black Death, Thailand, 100 Min., Palais I, Sahamongkolfilm International Co. Ltd.

Dubai Film Market Goes to Cannes, United Arab Emirates, 110 Min., Palais K, Dubai Film Market
All Cats Are Grey, Belgium, 85 Min., Riviera 1, Be For Films
Land And Shade, Colombia, 94 Min., Star 1, Pyramide International, Critics' Week
My Golden Days, France, 123 Min., Star 2, Wild Bunch, Directors' Fortnight

16:30 Les Ordres, 108 Min., Bunuel, Festival de Cannes, Cannes Classics
Cemetery Of Splendour, Thailand, 122 Min., Debussy, The Match Factory, Un Certain Regard
The Measure of a Man, France, 93 Min., Lumiere, MK2 S.A., Competition

17:30 Mon Roi, France, 126 Min., Arcades 1, Studiocanal, Competition
Coconut the Little Dragon, Germany, 95 Min., Arcades 3, Sola Media GmbH
Villa Nabila, Malaysia, 83 Min., Gray 2, Creative Content Association Malaysia
Nobody's Perfect, USA, 94 Min., Gray 4, Greta Joanne Entertainment
Hamlet, United Kingdom, 180 Min., Lerins 1, The Little Film Company
Land and Shade, Colombia, 94 Min., Miramar, Pyramide International, Critics' Week
Do You Believe?, USA, 119 Min., Olympia 3, Pure Flix Entertainment
The Runner, USA, 100 Min., Olympia 6, Fortitude International
Demon Hole, USA, 90 Min., Olympia 7, Sc Films International
Never Let Go, United Kingdom, 93 Min., Olympia 9, Latitude Films Ltd.
Shades of Truth, USA, 92 Min., Palais B, Condor Pictures
Atomic Eden, USA, 90 Min., Palais D, Generation X Group GmbH
Zurich, Netherlands, 89 Min., Palais F, Beta Cinema
Die Windpomp, South Africa, 102 Min., Palais H, Zenhq Films
Baahubali, India, 145 Min., Palais J, Arka Mediaworks (P) Limited
Innocent Killers, Spain, 95 Min., Riviera 2, Filmax International
The Wolves, Canada, 106 Min., Riviera 4, Seville International
The Ecstasy of Wilko Johnson, United Kingdom, 91 Min., Star 3, Moviehouse Entertainment
Arabian Nights Vol. 2, Portugal, 132 Min., Theatre Croisette, The Match Factory, Directors' Fortnight

18:00 Faith of Our Fathers, USA, 117 Min., Gray 1, Pure Flix Entertainment
Mina Walking, Afghanistan, 125 Min., Gray 3, Minerva Pictures Group
The Journey to Her Smile, India, 70 Min., Gray 5, Sucheta Phule Production
The Shameless, Korea (South), 120 Min., Lerins 2, CJ E&M Corporation/CJ Entertainment, Un Certain Regard
The Santiso Report, Argentina, 84 Min., Olympia 4, Blood Window
Battle for Sevastopol, Ukraine, 120 Min., Olympia 8, Loco Films
Pieta in the Toilet, Japan, 120 Min., Palais C, Shochiku Co., Ltd.
Cosmodrama, France, 110 Min., Palais G, Wide
Bombay Velvet, India, 212 Min., Palais I, Fox Star Studios India Pvt Ltd.
Wicked Flying Monkeys 3D, Mexico, 80 Min., Palais K, Filmsharks Int'l.
Blood Ransom, USA, 101 Min., Riviera 1, Devilworks
The Legendary Giulia and Other

Miracles, Italy, 115 Min., Riviera 3, Intramovies

18:15 Arabian Nights Vol. 2, Portugal, 132 Min., Olympia 5, The Match Factory, Directors' Fortnight

18:30 Coup De Grace, India, 106 Min., Palais E, Kalinga TV
Baahubali, India, 145 Min., Palais J, Arka Mediaworks (P) Limited

19:15 Inside Out, , 94 Min., Lumiere, Festival de Cannes, Out of Competition

19:30 Half Brothers, Germany, 117 Min., Arcades 3, Global Screen GmbH
Z, 127 Min., Bunuel, Festival de Cannes, Cannes Classics

20:00 La Vanite, Switzerland, 75 Min., Arcades 1, Acid
Gassoh, Japan, 87 Min., Gray 4, Shochiku Co., Ltd.
Image, Belgium, 90 Min., Gray 5, Axon Films
Two Friends, France, 100 Min., Miramar, Indie Sales, Critics' Week
A Love You, France, 90 Min., Olympia 6, Europacorp
Trading Germans, Romania, 88 Min., Palais H, Romanian Film Centre

20:30 A Tale of Love and Darkness, Israel, 105 Min., Olympia 1, Voltage Pictures, Out of Competition
Ryuzo and His Seven Henchmen, Japan, 110 Min., Olympia 8, Celluloid Dreams / Nightmares
Olvidados, Bolivia, 112 Min., Palais K, Cinema Libre International

20:45 Les Cowboys, France, 114 Min., Theatre Croisette, Pathe International (Fr), Directors' Fortnight

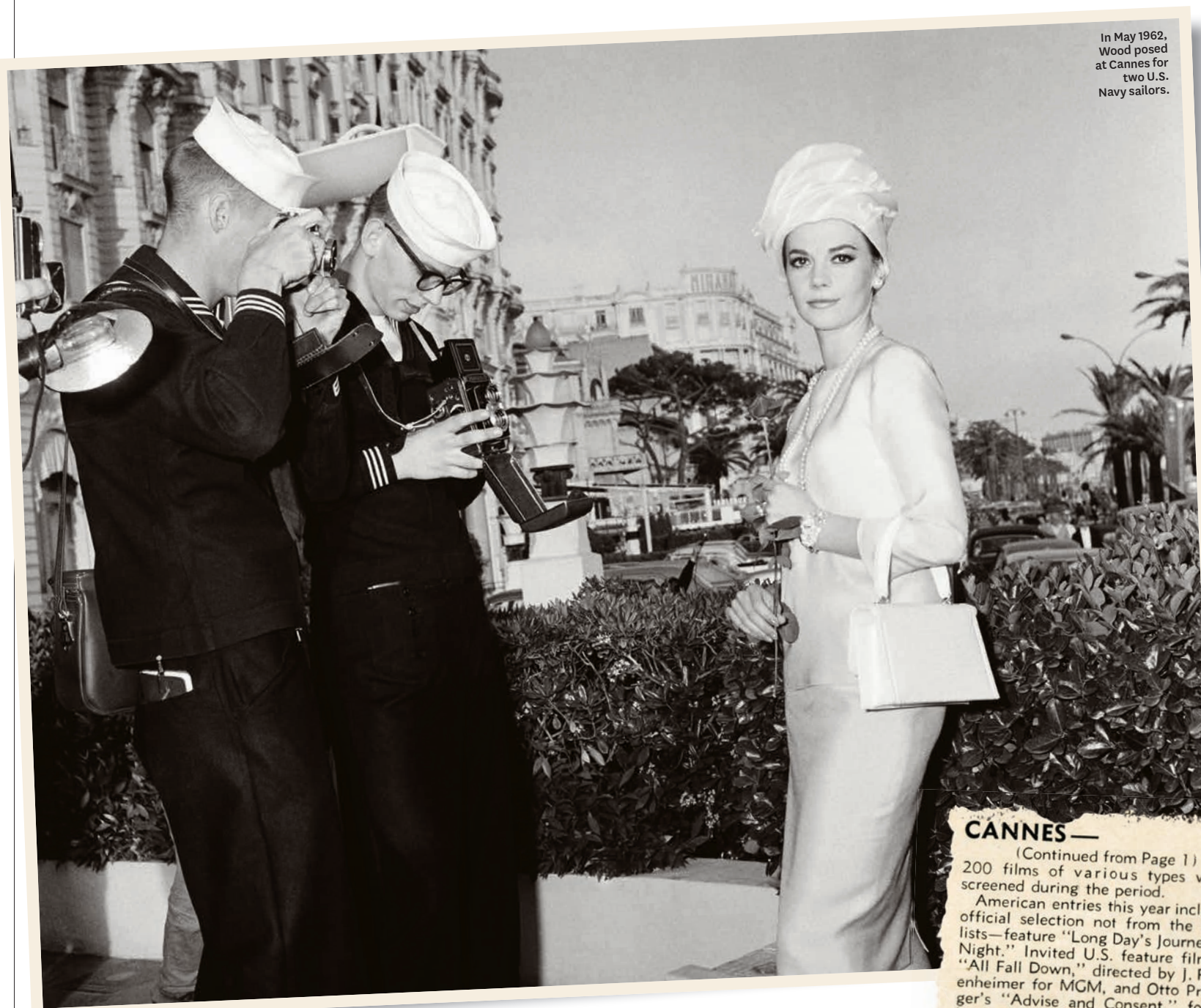
22:00 Xia Nu, , 210 Min., Bunuel, Festival de Cannes, Cannes Classics
The Chosen Ones, Mexico, 105 Min., Debussy, IM Global, Un Certain Regard
Louder Than Bombs, Norway, 103 Min., Lumiere, Memento Films International (MFI), Competition

22:30 The Brand New Testament, Belgium, 113 Min., Arcades 1, Le Pacte, Directors' Fortnight
Land and Shade, Colombia, 94 Min., Miramar, Pyramide International, Critics' Week

24:30:00 Office, Korea (South), 108 Min., Lumiere, 9Ers Entertainment, Out of Competition

8 Decades of *The Hollywood Reporter*

The most glamorous and memorable moments from a storied history



In May 1962, Wood posed at Cannes for two U.S. Navy sailors.

In 1962, Natalie Wood Was Warren Beatty's Plus-One on the Croisette

SHE WAS SO GOOD, SHE was terrifying," said Orson Welles of Natalie Wood regarding acting with her in RKO's 1946 drama *Tomorrow Is Forever*. She was just 7 years old at the time. Even at that age, Wood, born Natalia Nikolaevna Zacharenko, seemed destined to be a star. She earned her first lead role the next year in the holiday classic *Miracle on 34th Street*. By the time she hit the beach in Cannes in 1962, Wood had been nominated for two Academy

Awards: for best supporting actress in 1955's *Rebel Without a Cause* opposite James Dean; and for best actress in 1961's *Splendor in the Grass*, in which she starred with Warren Beatty.

The actress was 23 when she attended as the festival's guest, under the honorary title of "Etoile de Cannes" ("Cannes Star"), along with Beatty, Alain Delon and Romy Schneider. Beatty had the John Frankenheimer drama *All Fall Down* in competition for the Palme d'Or that year, and

Wood walked the red carpet with him at the film's showing, a month after the finalization of her divorce from actor Robert Wagner.

"Together in public, they were something to behold," wrote Lana Wood of her sister and Beatty in her book, *Natalie*. "Beautiful, exciting, sophisticated."

But that relationship quickly ended, and a decade after the Cannes interlude, Wood and Wagner would remarry. At 43, during a 1981 boat trip with Wagner and Christopher

CANNES—

(Continued from Page 1)
200 films of various types will be screened during the period.

American entries this year include an official selection not from the MPEA lists—feature "Long Day's Journey Into Night." Invited U.S. feature films are "All Fall Down," directed by J. Frankenheimer for MGM, and Otto Preminger's "Advise and Consent," for Columbia. Invited U.S. films in the Critics' Competition are "Strangers in New York" and "Out of the Tiger's Mouth." Mel Ferrer is the American member of the jury.

Among the many stars who are expected to be seen during the course of the 17 days are Sophia Loren, Anita Ekberg, Deborah Kerr, Katharine Hepburn, Eva Marie Saint, Gene Tierney, Natalie Wood, Marcello Mastroianni, Romy Schneider, Vittorio DeSica, Renato Salvatore, Annie Girardot.

Walken, co-star of her latest film, *Brainstorm*, Wood drowned off Santa Catalina Island under circumstances that remain mysterious to this day. In 2012, the official cause of death was changed from "accidental drowning" to "drowning and other undetermined factors."

— PATRICK SHANLEY

TODAY AT THE AMERICAN PAVILION



10:00–12:30 PM STUDENT FILMMAKER SHOWCASE



Presented by American Express

1:00–3:00 PM EMERGING FILMMAKER SHOWCASE



Presented by American Express

TUESDAY, MAY 19

10:00–11:00 AM

TIMESTALKS: DISNEY•PIXAR'S INSIDE OUT

The New York Times **TimesTalks** New York Times contributor Logan Hill interviews director Pete Docter, producer Jonas Rivera, and actors Amy Poehler, Mindy Kaling, Lewis Black and Phyllis Smith, who provide the voices of Joy, Disgust, Anger and Sadness in this original new movie.

11:00 AM | INDUSTRY IN FOCUS: FILM ACQUISITIONS

Jeremy Boxer, Head of acquisitions at Vimeo On Demand
Ben Browning, Co-President of Production and Acquisitions, FilmNation Entertainment
Matt Brodlie, EVP Acquisitions, Relativity
Bill Bromiley, Saban Films
Moderated by Pamela McClintock, *The Hollywood Reporter*

1:00 PM | INDUSTRY IN FOCUS: AMERICAN DIRECTORS AT CANNES

Pippa Bianco, *Share* - Cinéfondation Competition
Jeremy Saulnier, *Green Room* - Directors' Fortnight
Trey Edward Shults, *Krisha* - Critics' Week
Moderated by Aaron Hillis

2:00–3:00 PM

TIMESTALKS: JOACHIM TRIER, GABRIEL BYRNE, DEVIN DRUID

The New York Times **TimesTalks** Logan Hill of *The New York Times* talks with the talent behind *Louder than Bombs*, which also stars Isabelle Huppert: director Joachim Trier and actors Gabriel Byrne and Devin Druid.

4:00–5:00 PM

TIMESTALKS: JOHN C. REILLY

The New York Times **TimesTalks** *The New York Times* presents one of the most versatile actors in movies today - John C. Reilly, who appears in three films at the festival - *The Lobster*, *Tale of Tales* and *Les Cowboys*.

WEDNESDAY, MAY 20

10:00 AM

VIRTUAL REALITY FILMMAKING

With filmmakers like Spike Jonze, Robert Stromberg and Guillermo Del Toro embracing virtual reality as a filmmaking medium, meet the founding team of Oculus' own film studio - 'Oculus Story Studio'. Having premiered their first VR movie at Sundance 2015 they are at Cannes to talk about learnings on VR storytelling.

Saschka Unseld, Creative Director Oculus Story Studio (Director Pixar's *Blue Umbrella*)

Max Planck, CTO, Oculus Story Studio

Edward Saatchi, Executive Producer, Oculus Story Studio

1:00 PM | INDUSTRY IN FOCUS: GENRE FILM

Jeremy Saulnier, Director, *Green Room*
Mette Marie Katz, XYZ Films
Tom Quinn, RADiUS-TWC
Moderated by Jarod Neece, SXSW

2:00 PM | FILM PANEL: KRISHA

Hear from the *Krisha* filmmakers that won the 2015 SXSW Jury Award and playing in Critics Week. Director Trey Edward Shults, *Krisha* Fairchild and other key cast and crew

Moderated by Claudette Godfrey, SXSW

THURSDAY, MAY 21

4:30 PM | FILM PANEL: DOPE

A 2015 Sundance favorite, and playing in Cannes Directors' Fortnight.

Director Rick Famuyiwa, producer Nina Yang Bongiovi and key cast Zoe Kravitz, Chanel Iman, Toni Revolori, Quincy Brown, Kiersey Clemens, Shameik Moore, ASAP Rocky

Moderated by Jada Yuan, *New York Magazine*

8:00 PM KARAOKE NIGHT

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